

THE MUSICAL TIMES

And Singing-Class Circular,

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MUSIC IN THIS NUMBER.

GRANT, WE BESEECH THEE.

Composed by HENRY LAHEE.

A SHORT ANTHEM FOR ASCENSION-TIDE.

MR. E. H. THORNE (late Organist of Chichester Cathedral) begs to announce that all communications respecting Concerts, Lessons, &c., are to be addressed to 34, Belsize-road, N.W.; or Warwick Mansions, Brighton.

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CONTENTS.**PART I.****INTRODUCTION.**

Chorus—"Build me straight, worthy master."
 Recit. (Baritone).—"The Merchant's word."
 Duet (s.c.).—"Beautiful they were in sooth."
 Choral Recit. (T.T.B.B.).—"Thus, said he."
 Recit. (Tenor).—"The Master's word."
 Air (Tenor).—"The sun shone on her golden hair."
 Quartet (unaccomp.).—"Ah! how skilful grows the hand."
 Recit. accomp. (Contralto).—"Thus with the rising of the sun."
 Chorus—"Happy, thrice happy."

PART II.

Recit. (Tenor).—"Day by day the vessel grew."
 Chorus—"Build me straight, O worthy master."
 Solo (Bass).—"The ocean old."
 Recit. (Soprano).—"On the deck another bride."
 Chorus—"The prayer is said."
 Recit. (Baritone).—"Then the master."
 Chorus—"And lo! from the assembled crowd."
 Air (Tenor).—"How beautiful she is! how fair."
 Trio unaccomp. (s.s.c.).—"Sail forth into the sea of life."
 Chorus and Solo (Soprano).—"Sail on, nor fear to breast the sea."

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THE MUSICAL TIMES,

2nd Singing Class Circular.

APRIL 1, 1870.

BACH'S GROSSE PASSIONS-MUSIK.

(ST. MATTHEW.)

By G. A. MACFARREN.

(Concluded from p. 393.)

It is, lastly, to speak of the reflective passages—I use their German definition—which constitute, abstractly as music, to the general hearer, and for ex-ecclesiastical performance, the most attractive and perhaps most interesting portions of the work.

The oratorio opens with a Double Chorus, in which one choir represents Zion exhorting all believers to weep for the sins of the world, and the other choir represents the Faithful responding to the summons. A singularly effective application of the antiphonal form—to use the word in its ecclesiastical, not in its Greek sense—is felicitously appropriated to the distinction of these two individualities. The exclamations, “Behold him, the bridegroom, like a lamb!” of the first choir are broken by the interrogations of the second, “Whom, How?” and these separate syllables stand out with distinct prominence. An independent melodic figure for the instruments is a background to the vocal phrases; and all these very diverse musical characters are as the pillars of a mighty building, while the dome they support is the choral, “O Thou begotten Son,” which constitutes a ninth vocal part, and peers above the grand harmonic structure as its crowning glory, standing forth from time to time as the ever chief idea, though for a while it be hidden by other features of the musical architecture.

The Recitative, “Thou, blessed Saviour,” and Aria, “Grief for sin,” for contralto, follow the incident of the woman anointing the feet of Jesus. The lasting pain of a bruised heart is laid bare in this most pathetic piece—for the two movements constitute but one whole—which must bring such relief as tears afford on its earnest utterance.

Far more piercing is the anguish of the Aria for soprano, “Break and die, thou dearest heart,” which occurs when Judas accepts the bribe for his treachery. In the piece last named is shown the heaviness of woe, but this pictures its acutest pangs. High, indeed, must be the tragic powers of singers who can vitalise these great conceptions, which with their ceaseless melody and deep expression, need but adequate performance to move all hearers.

Of a completely different character are the Recitative, “Although my tears,” and Aria, “Jesus, Saviour, I am Thine,” for soprano, which follow the dispensation of the wine at the last supper. Sweetness and tenderness are here the elements of expression and loving hope the tranquil feeling they reveal. It is too often said by those who but superficially know the author, that Bach’s music is deficient in melodious interest. Let them hear this song, which is perfectly a tune from beginning to end, definite in its rhythm and charming in its phrases, and their false apprehension will melt away like frost under a sunbeam. The close of the recitative signally exemplifies Bach’s mastery of expression, and his most delicate perception of the full meaning of the words he set; the purport of the German sentence is—for the English version follows it not exactly—that the Saviour can

never mean unkindly to His own, so dearly does He love them to the end; and in the music to this, the pertinence of the dissonant harmony on the word “böse” (unkindly), and the heavenly sweetness of the change of key for the final phrase, attest the subtlest power of the artist.

Allusion has been made to the Recitative, “O grief,” which is succeeded by the Aria, “With Jesus I will watch and pray,” for tenor with chorus. More than an allusion to this extraordinary piece could but prove the powerlessness of words to represent its beauty. In this and all the accompanied recitatives, there is not the freedom for the singer which marks those of Mozart and Beethoven, and some—such as “Deeper and deeper,” in *Jephtha*—of Handel; Bach’s are rhythmical declamations exacting the highest dramatic powers of the vocalist, but denying to him the liberties that mostly belong to recitative singing. The solo phrases constitute the interludes to the choral, which is here given with the verse beginning, “O Saviour, why must all this ill.” Its melody is slightly varied, so as to make the more gentle its expression of the touching sentiment, and such variation may indeed be called embellishment. The resolve set forth in the Aria to excel in devotion the three chosen apostles, and to watch ever with Jesus, is beautifully relieved against the phrases for chorus, “And so our sins will fall asleep,” the rocking motion of which has a soothing, lulling effect, which more than pictures, it realises the sweetly calming influence of prayer. The countless points of technical interest that mark this piece, such as the wondrous harmonies of the Recitative, the double counterpoint to the first phrase of the Aria, and the chromatic progressions in the phrase that ensues, must be studied to be understood, and heard to be admired.

After the prayer in the Garden that the cup of agony may pass, occurs the Recitative, “The Saviour falleth low,” and Aria, “What tho’ trials,” for bass, a piece of less intensity than either of those which have been noticed, but not the less true to its place and purport. A spirit of cheerfulness infuses its tuneful phrases—cheerfulness in the endurance of the earthly ordeal for His sake who is the everlasting pattern of patience. The concluding strain, to the lines,

“Peace shall flow from ev’ry loss,
Endless glory from the cross,”

is full of tenderness, and an apt peroration to the whole.

The most picturesque piece, perhaps, in all the oratorio, is that which ensues on the capture, “My Saviour Jesus now is taken.” It begins with a duet for soprano and contralto, in which the counterpoint of soft wind instruments, violins and violas, without basses, is intricately interwoven with the plaintive vocal phrases. These are from time to time interrupted by the exclamations of the chorus, “Leave Him, bind Him not” with the accompaniment of basses, organ, and all the force of the opposite orchestra—note the word opposite, for the solo voices and their accompanying instruments belong to the first choir and the ejaculations of the chorus proceed from the second, so that in the original performance the effect must have been of a warning from a distance, a thought apart from that conveyed by the solo singers, stimulating this, while always distinct from it. The movement ends with a half close preparatory to the fiery outburst of the succeeding

Allegro, for double chorus, which, opening in a different key from the commencement of the piece, concludes in that of the beginning; and so its termination rounds the whole into just completeness, after a course of seemingly wildest freedom. Amazement that all nature was not convulsed, that the eternal laws were not suspended, that the end of all things evened not upon the impious insult to the Son of Man, is expressed better in the music than in the words beginning, "Have lightning and thunders." Its indescribable power of excitement might exhaust itself were its character unvaried; but at the words, "Now open, O bottomless pit," after a pause of silence, a newly introduced idea proclaims the indignance of the Christian world at that enormous deed of which the obloquy of all time is the retribution. Far beyond me is it to describe the marvellous effect of this mighty masterstroke; but I may remind those who have heard it, of the sustaining of a harmony by one choir against the melodic motion of the opposite voices, and may thus conjure up its impressions by means of its own magic, which surpasses the utmost power of analytical sorcery.

Had the oratorio been designed for presentation in a secular building, the tumultuous piece last noticed might have judiciously ended the first part, leaving the audience to calm from its stirring excitement during the interval of rest that would ensue. One hundred and forty-one years ago, the idea had not dawned upon the minds of men, even of Englishmen, that a church was an improper place wherein to teach sacred history, wherein to illuminate its incidents and enlighten its doctrines with the effulgence of human genius, and thereby to enkindle the highest and holiest of religious feeling, by the deepest and most searching religious teaching. Then, neither divines nor laymen had conceived that any locality could be so fitting for the performance of an oratorio as the oratory, after which the class of works is named; except only the body of the church, which, since the Reformation, has always been regarded as the special home for the lessons and festivals of religion, until the new and curious fancy arose in this country to question the accepted rule of all previous time, and interfere, if possible, with its observance. The music to *The Passion* was composed to enforce, to animate, to idealise the text, and for performance in church on the day when the consummation of the sacred story is celebrated. The famous divine who proposed, and the greatest of musicians who achieved the work, would have ill-designed their plan, however, had they allowed it to break off at a moment of such impetuous excitement, before the sermon that was to constitute the interlude between the two divisions of this oratorio, instead of making it lead the hearers through a train of devotional feeling into a frame of mind fit for the reception of the admonitions of the preacher. Accordingly, the work proceeds with the statement of how the disciples left the master in his captors' hands, and thus introduces the hymn, "O man, thy heavy sin lament," as the last piece before the sermon. This is set in the manner of which every one of the Church Cantatas of Bach contains an example. The old choral tune is assigned to one part of the chorus, and the other three parts have counterpoint upon this, sometimes in imitation of its phrases, sometimes in melodic figures distinct from them. The vocal parts are relieved against a totally independent accompaniment, throughout the whole of which one peculiar motion is constantly main-

tained, that hovers above all, as if catching the thoughts of them that pray and wafting them to heaven; and the idea thus beautifully developed, constitutes both the counterpoint and the interlude to the choral tune in the sweet continuance of its waving, both while the melody is sung and between its strains. Thus the song of the Church, according to the Church's manner, is appropriately employed to lull the agitation which the piece last noticed must have excited, and fitly framed the hearer to receive the pious discourse which was to follow.

The portion of the oratorio designed to succeed the sermon, the second part according to the usage of concert performance, opens with a solo for contralto with chorus, "Alas! now is my Saviour gone." Herein, Zion, or the Church, mourns over the lost Jesus, and the Faithful, half enquiringly of its cause, half consolingly for its pain, muse on her deep affliction—Zion being here presented symbolically as the one, the loveliest of women. It has the form of a dialogue between the solo voice and the chorus, and the distinct character of the two is always obvious, the latter having the air of solace to the keener anguish of the other. The pathetic effect of the piece is heightened by its fragmentary termination, ending, as it does, with a half-close; that is, upon a dominant harmony.

Thus prepared, we have now the scene before Caiaphas. At the words, "And Jesus held His peace," is inserted the Recitative, "To witness false," and Aria, "Rejoice, rejoice," for tenor, as a commentary on the situation. The translator's difficulty is here evident in finding a word with the same accent as the original, "Geduld," to convey the same meaning "patience;" and that chosen as the first and frequently repeated exclamation of the Aria, "Rejoice," better fulfils the first than the second of these requirements. The purport of the song is to teach from divine example the uncomplaining endurance of evil; and, the more energetic than tranquil spirit of the music, represents this as a virtue of the will more than of resignation. Until greater familiarity remove present impression, this will appear to me to be the least interesting piece in the work and the most thankless to the executant; but among so much beauty as surrounds it, one moment of less attraction scarcely weakens the whole.

"Have mercy upon me, O Lord," is the Aria for contralto, with accompaniment for violin obligato, which is more generally known than any other separate piece. It occurs after Peter's threefold denial, when his bitter weeping tells the torture of his self-conviction. The deep, deep grief of a tormented conscience finds here an utterance which fulfils the purport, and far transcends the expression of the words. One might suppose the power of the artist to have been concentrated upon this one incident, so infinite is its beauty; one might suppose Bach to have regarded the situation it illustrates as more significant than others of man's relation to deity in his sense of sin and need for mercy, and as requiring, therefore, peculiar prominence in the total impression the oratorio should convey. If this was his aim, it is all accomplished. The penitential feeling embodied in the song is that which will longest linger in a remembrance of the work. The soft tone of the contralto voice, and the keenness of that of the violin, are accessories to the effect which the master well knew how to handle; but these judicious means are little to be considered in comparison with the musical idea

of which they are the adjuncts, and this may only be regarded with reverence and esteemed with wonder. Note criticism, to which I was for long far too prone, may halt at some technical points in this piece, and collate them with rules that elsewhere demand implicit observance. Words of my own might be quoted against me to this very effect; but my perception is, I trust, enlarged to the recognition of broader principles, and of the grander right that supersedes the smaller wrong of seeming irregularity; and I take leave publicly to recant some immature opinions of the master and his habits, which formerly I was too free in advancing. I believe the song under consideration to be all that art can accomplish in the transfiguring of human emotion. The sense of a great ill, of which Peter's denial is the type, and which is daily repeated in every man's experience, the repentance of this ill when its frowning image fills our conscience; and the longing, but scarcely hoping, for toleration of our dastardry; have here an expression whose terrible grandeur increases ever with our power to comprehend it. Curiously, Mendelssohn in "O Lord, have mercy," and Handel in † "Vouchsafe, O Lord," have employed the same key of B minor as is here chosen for the setting forth of the same sentiment; and the identity both of tonality and feeling in the three songs compels a reference from either to the others; the comparison is interesting, and it is satisfactory in showing how unlike are the three masters in their very likeness.

A most remarkable contrast to the foregoing is presented in the next reflective piece, the Bass Aria, likewise with violin obbligato, "Give, O give me," which occurs when the priests, as represented by the chorus, refuse the return of the blood-money from Judas. Spurning the fee of treachery and its contamination, the Christian here demands the restoration of his Lord, as symbolising the restoration of the susceptibility of goodly influence. To witness evil is to make the honest but fallible heart recoil from it, and the confidence, amounting even to gaiety, which gives to this song a happier expression than any other piece possesses, is indeed a poetical rendering of the situation; the wish is brightest to be free from sin when guilt looks blackest in our own esteem. The tunefulness of the voice part, the liveliness of the rapid scales and the passages in arpeggio, which exemplify the versatility of the violin, as compared with the effects drawn from the instrument in the previous song, and the whole tenor of the present piece, embody the feeling I have sought to describe.

The soprano Recitative, "To us He hath done all things," and Aria, "From mercy," constitute the reflection upon Pilate's inquiry, "What evil hath He done?" The first movement recapitulates the mercies by which Jesus testified His divinity, and with the exquisite art elsewhere manifested in giving similar pointedness to meaning that would else be lost, the change of key upon the words, "Beside this, Jesus nought hath done," marks the purport with beautiful significance. The second movement tells how Jesus died out of love to us, and exultation shines through even the regret with which this is avowed—a sunbeam upon the tears. The singularly delicate accompaniment of a flute and two low oboes, and no other instruments, individualises this song with peculiar tenderness.

* St. Paul.

† Dettingen Te Deum.

When Jesus is delivered over to be crucified, the narrative is suspended for the contralto Recitative, "All-gracious God," and Aria, "Be my weeping." The remarkable modulation from the key of F sharp minor into G minor, that distinguishes the appeal for pity from the description of the taunting and scourging of the condemned Saviour, is another of those traits, which, as in the preceding song, test the artist and the special power of his art. Painting nor poetry has nothing analogous to this beautiful resource in music, the power of showing an entire revulsion of feeling by an unexpected change of key. Without any material means, such as a change of rhythm, the slackening or hastening of the movement, the addition or omission of peculiar toned instruments, or the like, the minutest gradation of feeling may be most touchingly expressed by a felicitous modulation; almost unconsciously, the hearer finds that by its power the effect of everything is changed, that even the same sounds convey a different meaning; hence, too much is not assumed in saying, however incompletely the subject is here argued, that modulation represents the metaphysical in music. Grossly, indeed, is this resource of modulation abused—profaned, would be yet a mild term of censure—in the music of Jews, Italians and natives, that is written for the gratification of the corrupt taste prevalent in France, in which keys are changed as suddenly and as startlingly as tricks in a pantomime, with no meaning but to surprise the hearer, and no aim at expression which is the legitimate end of this wonderful device. Ears vitiated by such abuse may grow insensitive to the infinite beauty of this resource of the musician in its true application; but the beauty is there, and the oratorio of *The Passion* presents some of its most signal instances. In the second movement, hope, however faint, is blended with the soft lamenting, that though tears may not efface the past, still the sacrifice may be accepted of a contrite heart.

When Simon of Cyrene takes the burthen of the cross, the Recitative, "The flesh must e'en be crucified," and Aria, "Come blessed cross," for bass, points the lasting moral of the incident. It is a noble song, which must have made a powerful impression at the revival performance of the work; for, shortly after this, Mendelssohn, writing to request Devrient to sing for the benefit of a meritorious musician who was in trouble, names the piece as a desirable one to select, in spite of the difficulty presented by the part for the viol da gamba.

The contralto Recitative, "Ah! Golgotha," and Aria with Chorus, "See the Saviour's outstretched arm," occurs after the account of the crucifixion. Zion points to the arm extended on the cross as the haven of rest for the Faithful, in a sweetly persuasive melody. The more than once repeated phrase on the words, "See" and "Rest," is one of charming tenderness, and the accompaniment, for low oboes and organ only, shares with the voice part the interest of the whole. Once more, the interrogatives of the chorus here break the general stillness, and influence as much the material effect,—for with them the full orchestra is introduced—as they bring out the expressive power of the music.

The last song in the oratorio is the Recitative, "Twas in the cool of eventide," and Aria, "Up my soul," for bass. It is inserted in the Gospel narrative where Pilate grants the body of Jesus to the request of Joseph of Arimathea. After the agitated scene

that follows the crucifixion, and powerfully realises, though without the aid of orchestral effect, the terrors of that awful moment, the purpose of the artist was gradually to calm his hearers from the excitement to which they had been wrought, and, by means of a succession of soothing pieces, to dismiss them in hopeful, happy tranquillity. Tending to this result is the effect of the Choral, "If I should e'er forsake Thee," which is strengthened by that of the present song, and quite confirmed by the final Chorus. Allusion to the chief events in Scripture history that have befallen at the close of day, gives scope for varied colouring in the first movement; but the variety disturbs not the softness of the hues, which picture rather the tranquillity of the after glow than the radiance of the sunset. The melodious smoothness of the second movement, with its very unique closing cadence on the descent of an octave, tells of a hope that our heart may be purified for the reception of Jesus, so that He may be entombed therein.

The narrative closes with the sealing of the sepulchre, sequent upon which is the concluding number, the Recitative, "Now doth the Lord," and Double Chorus, "In tears of grief." The first movement is a series of passages for each of the solo voices successively, divided by short phrases for the chorus, the former reflecting on the termination of the Saviour's earthly troubles which were the price of peace to man, and the latter breathing a sweet farewell to Him whose body is departed, but whose spirit rests with us for ever. Allow me a last word upon the accompanied Recitatives, of which this is a specimen, as distinguished from the free declamation to which the narrative is set:—The first examples of recitative, by Caccini, Peri, Carvalieri and Monteverde, at the end of the 16th century, exemplify rather the former than the more free style; so do such instances, as "Comfort ye" of Handel; so also does much of the writing, sometimes defined as *Arioso*, of the present day; its composition is infinitely interesting to the author, its effect upon the audience is most impressive when it is perfectly successful; but when it fails of this perfection, or when it is applied to trivial subjects, it becomes tedious in itself and unfits the hearer's attention for the regularly developed movements. It is in time but not in rhythm, and too musical therefore to be any relief to the continuous melodies, while it has no tuneful interest of its own; its merit is wholly in the force with which it renders the words, and in this merit the specimens by Bach are pre-eminent. The purpose already hinted at, of bringing the oratorio by gentle degrees to so tranquil a close that the hearers may depart from its performance in a condition of perfect peace, is beautifully completed in the final movement. Death is imaged as sleep, and the tomb as the couch of rest, and the music is a lullaby invoking softest slumbers. It is a stream of melody of the most refined character and exalted beauty. One phrase of touching sweetness set to the words, "Ruhet sanfte, sanfte ruh't," (Rest Thou gently, gently rest); and it deserves special tenderness from the commencement of the first syllable upon an unaccented quaver, and its continuance with the effect of syncope upon the next accent. This character of soft persuasion is lost in the English version, by the assignment of a separate syllable to each of the notes; indeed, the line, "Eternal peace be henceforth Thine," as addressed to the Saviour in the sleep of death, is perhaps ano-

malous and as little represents the sense as the accent of the original. It is graceless, however, to find fault with a work which must have been one of difficulty, and seems to have been one of love; and the thanks of music lovers are justly due to the authoress who has placed the oratorio within the reach of English performance by her obviously careful rendering of the text. A piece so mild, so soothing, so full of heavenly calm, is scarcely to be found in sacred music; and if the object of the proposer of the work was to impress the lesson that, however severe our ordeals, the Christian principle brings "peace on earth to men of good will," it could not have been summed up in language more penetrating.

If ever artist poured out his whole heart in his work, that certainly did Bach in the oratorio of *The Passion*. The man himself speaks and lives in every phrase of it, for such truthfulness, such fervour, could not characterise any subjective treatment. Immensely much has to be accomplished before English audiences can do that justice to this wondrous composition which is only to be reached through familiarity with its beauties. Such familiarity will a thousandfold repay the pains of its acquirements; but it is to be acquired by knowing the music, not by reading about it, and the utmost value for which I can hope in these remarks, is that they may urge those who are open to the highest musical gratification to seek it in the study of this great work of art.

SENSATION MUSIC.

By HENRY C. LUNN.

THE late Mr. Richardson, whose theatre was invariably one of the principal attractions at the fairs, always maintained that the effect of the scene-scene in the *School for Scandal* would be materially enhanced if, when Sir Peter Teazle discovers his wife by the falling of the screen, a gong were to be sounded and blue fire lighted at each wing. That this popular manager foresaw, even in those early days, the rise of the "Sensation" Drama there can be little doubt; but his mistake was in supposing that theatrical effects should aid literature, instead of making literature subordinate to theatrical effects. It certainly might partially increase the interest if the electric light were skilfully thrown upon Romeo and Juliet during the love making in the garden, or if real water were to pour down upon King Lear, in the storm scene, and soak him to the skin, so that he might wring out the wet upon the stage; but these are merely crude attempts to heighten the effect of poetry and situation, which old-world dramatists imagined required no additional aid from the resources of a theatre; and, with all due deference to the opinion of Mr. Richardson, therefore, it is, as we have already hinted, beginning at the wrong end. Mr. Vincent Crummies, in Mr. Dickens's novel, "Nicholas Nickleby," foreshadows the real truth. "You must manage," he says, (when giving directions to Nicholas as to writing a piece for his establishment), "to introduce a real pump and two washing-tubs. I bought 'em cheap at a sale the other day, and they'll come in admirably. That's the London plan. They look up some dresses and properties, and have a piece written to fit them. Most of the theatres keep an author on purpose." All honour to Mr. Crummies for putting this theory into so tangible a shape. Authors have had their way long enough: they must now learn to know their

place; henceforth let them do the bidding of scene-painters and property-men, and be thankful. Yet, in fully carrying out this style of drama, theatrical managers must not blind themselves to the absolute necessity of keeping an author; for it is by no means easy to illustrate the sensational scenery and effects which may have been previously arranged. For instance, placing an insensible person across the rails of the Underground Railway may be an excellent idea; but it is not every writer who would conceive the happy notion of confining a man in a cellar which looks upon the Metropolitan line, so that he should burst out and release the intended victim at precisely the right moment. Lessees and authors, therefore, should fraternise, if they wish to consult their own interest, for the "Sensation Drama" can only flourish by their mutual co-operation.

But, although we have arrived at a thorough understanding of the subject as applied to the Drama, it will be at once seen that "Sensation Music" is still in its infancy: indeed, it must be admitted, that the pioneers in the cause have committed the same mistake which we have attempted to point out with regard to dramatic productions, viz., that of merely presenting established works, aided by new and startling additional effects. We may cite the late M. Jullien as one of the most earnest disciples of the movement; for not only did he agree with Mr. Richardson that the works of the great masters were capable of improvement by the introduction of theatrical accessories, but he actually used them at his own concerts. The storm in Beethoven's *Pastoral Symphony*, for instance, was no longer presented to the audience in its originally feeble state, but peas were rattled in a barrel to represent rain, and sheets of copper were shaken to imitate the rolling of the thunder. These attempts were of course very meritorious; and it might reasonably be imagined that, as in the similar case of the Drama, they might shortly lead to the notion that the composer should be considered merely as a secondary personage, employed to illustrate musically certain effects already prepared and decided upon. Strangely enough, however, although "Sensation Music," not only here, but in America, has latterly very much obtained, the primitive ideas on the matter still linger, and materially hinder its development. In a great measure, we believe, this may arise from the want of suitable buildings, which should be fitted up with a view to the production of those grand effects which have lately been so attractive. Bells of different sizes, for instance, might be judiciously hung throughout the hall; the room might be made to rock, so as to represent a storm at sea, or an earthquake; subterraneous passages might be constructed, from which unearthly noises could issue; and a communication should be established between the orchestra and a row of cannon outside the building, so that, when required in the music, the guns could be fired, by means of an electrical battery. Such preparations as these would materially promote the success of the undertaking; for, although our present concert-rooms are very well adapted for the performance of those unpretentious compositions which have delighted former generations, they are extremely inconvenient in many respects for the due carrying out of these new ideas. We have already heard complaints that, at a recent Festival, no proper accommodation was provided for those who were engaged in clanking the anvils; and the Royal Engineers,

who also assisted in the performance of the composition, were extremely nervous for fear of marring the work, owing to the novelty of the business and the want of proper rehearsals. But, even supposing that buildings such as we have described should be erected, we must move onward, as we have already done in the Drama; and instead of fitting the effects to the composition, endeavour to fit the composition to the effects. Let us imagine a piece, for instance, descriptive of the mutiny in India, illustrated by *Tableaux vivants*, with real Sepoys. What magnificent opportunities for the introduction of varied sensational appeals to the eye and ear; and what a grand climax when Sir Colin Campbell enters Lucknow, to the sound of one hundred and twenty bagpipes played by steam power, the National Anthem rising above the din, sung by four thousand people, with fifty guns fired simultaneously at the commencement of each bar.

It is difficult to avoid warning with our subject; and as these grand orchestral and vocal compositions will probably occupy a large share of public attention, it is necessary to consider in the first place how our music-halls should be constructed, so as to meet the requirements of the time; but it must not be forgotten that other and less demonstrative music, ruled by the same leading features, is also arising. "Sensation Music" upon our household instrument is by no means new, for years ago we recollect assisting at a small private concert in which a "lion pianist" was the principal attraction. We remember, too, that whilst he was playing, the lion smoked a cigar, which he moved from his mouth alternately with his right and left hand, still keeping up an unbroken shower of passages, whilst his admirers stood by him with cloths to wipe the perspiration from his face. This proves beyond doubt that compositions for the pianoforte especially written for the display of novel effects, have advanced more rapidly than similar works for great orchestras and choirs; and we were therefore not surprised when the other day we saw in a publisher's list, "Sensational drawing-room pieces for the Pianoforte" advertised. We presume that it will be necessary to purchase these works in order to ascertain how this sensation is produced; but we can, of course, imagine many methods which could be employed. The "Panic Polka," for example, might, by a certain contrivance, acted upon by the feet of the performer, send crackers all over the room, which should explode by the tread of the dancers, and throw out elegant and appropriate mottoes. The "Surprise Waltz" might, by the same means, unexpectedly send forth a fountain of scent, and afterwards scatter perfumed copies of the composition amongst the guests. These pieces would be of course only appropriate to large quadrille parties; but for more quiet "drawing-room music," the idea, already partially acted upon, of making the pianoforte elaborately imitate something else, might be more extensively carried out, and numerous sounds in character with the design of the work might be introduced, such as the cries of various animals; the noise of trains on a railway, with the guard's whistle and the shutting off of the steam; the pumping of fire-engines, and breaking in of doors and windows at a conflagration, and many other effects, for the proper production of which our present instruments would of course require to be altered; and "Sensation Pianoforte" manufacturers would then probably become a distinct branch of the trade.

Of course, in a comparatively hasty sketch like this, it is impossible to treat the subject as its merits demand; but we trust that we have said enough to draw attention to the matter; and, more especially, to the necessity of providing a "local habitation," as well as a "name" for this class of compositions. Monster musical gatherings are now the rule; and although the experiment has been attempted of multiplying the executants in each part of a standard work, and various other methods have been resorted to for the purpose of doing battle with acoustical laws, it surely would be better at once to acknowledge the necessity for a change, and engage composers to write literally for the "million." Besides, if "Sensation Music" were properly organised, how many persons would be employed, in addition to those actually performing on an instrument: soldiers to manœuvre the guns; blacksmiths for the clanking of anvils and forging of anchors; bell-ringers; experienced persons to superintend storms and convulsions of various kinds; men for the supernatural business underground; a staff of intelligent persons to manage the sun and moon department, and various others too numerous to catalogue. Why this would be actually a new labour-market; and who can say that we might not, when we have succeeded in banishing the present compositions from our concert-rooms, give as much work to artisans as to artists; and thus effectually silence the reproach that "England is not a musical nation?"

THE ORATORIO CONCERTS.

BEETHOVEN's grand Mass in D, without curtailment or alteration, was given at the fifth of these concerts on the 9th ult., with a success which must have fully repaid the untiring exertions of the members of the choir and their zealous and indefatigable conductor, Mr. Joseph Barnby. That a composition presenting such enormous difficulties of execution, should have been so perfectly sung by the choir, is a sign of the care bestowed upon the minutest details during rehearsal; but that it should have been so sympathetically rendered throughout as to arouse the spontaneous enthusiasm of the audience, is a proof that a real love of art must have accompanied the patient study which it demands; for no amount of mere mechanical practice—no dry recapitulation of note by note, and passage by passage—could have ensured an interpretation so instinct with that appreciation of the sublime grandeur of the work, without which even the noblest creations in musical art can never be fully realized. The usual conventional compliments upon "precision of attack" may suffice for the excellent manner in which the several departments of the choir entered in the "Credo," or for the boldness with which the complications of the double fugue, "Et vitam venturi," were sustained throughout; but the exquisite singing of the choral parts of the "Benedictus," the truly religious breathing forth of the deeply sorrowful "Miserere," and the contrast of feeling shown in the "Donna nobis," were points which no cold words of praise can sufficiently do justice to. Apart from these general remarks on the truthful conception of the composer's meaning in every phrase of the choral portions of this work, we must particularly notice the brightness of tone with which the sopranos sustained and repeated the exceptionally high notes so constantly occurring; and it must also be remarked, that, wherever the male voices were heard alone—as, for instance, where the basses lead off the fugue, "In gloria Dei Patris," and the commencing phrase for the tenors in the "Quoniam tu solus"—the tone was extremely full and resonant. In every part of the Mass where the whole power of the choral body was brought forth, the excellent balance of the voices was in

the highest degree satisfactory; and the delicate shadings of tone so essential to the expression of the varied feelings of the words, appeared to be thoroughly under the conductor's control. The exacting music given to the solo vocalists was sung by Madame Rudersdorff, Madlle. De Salewska, Madame Patey, Mr. Cummings and Herr Carl Stepan. To say that Madame Rudersdorff gave the soprano part with that accuracy and devotional expression indispensable to the due realisation of this important portion of the work, is only to place on record that in every respect this ready and competent vocalist fully sustained her well-known reputation; but words of warm congratulation from all competent to judge, should be addressed to Madame Patey, who sang with a precision, a purity of style, and a real reverence for the noble task before her, which cannot fail to place her in the foremost rank of her profession, a fact perhaps rendered even more highly creditable to her when we consider that she supplied, at a short notice, the position assigned to Madame Sainton-Dolby, who was unfortunately absent from indisposition. The tenor music was, as might be expected from an artist so reliable and conscientious as Mr. Cummings, rendered not only with the utmost refinement, but with an accuracy of vital importance in the many intricate portions of the Quartets which are woven in with the chorus; and Herr Stepan's fine bass voice told with admirable effect, the whole of his music being delivered with an earnestness which proved that to his eminent qualities as a vocalist he unites an enthusiastic passion for his art. The only portion of the soprano part not given to Madame Rudersdorff, was the "Benedictus," which was exceedingly well sung by Madlle. De Salewska, who appears to have carefully trained a pure soprano voice to the power of executing the highest order of sacred music. The orchestra was thoroughly efficient in every department. The principal violin was held by Mr. Carrodus, who played the *obbligato* to the "Benedictus" with a delicacy which charmed every hearer; and we trust that he duly appropriated a considerable share of the applause with which the movement was received. No analysis of this sublime work, even of the briefest description, could be attempted here. We could linger for hours over the fervent "Christe eleison," so appropriately introduced in the relative minor of the key of the previous "Kyrie"—the solemn "Et incarnatus," first calmly and gently delivered with the tenor voice, the very vagueness of the key giving an indescribable charm to the subject—the exquisite dreaminess of the "Benedictus," with the subdued strains of the violin soaring above the voices with a heavenly beauty which defies description—or the stirring and grandly developed fugues, in which the profound scholastic knowledge of the master is never displayed save to intensify the illustration of the text. But it would be impossible to convey even the faintest idea of a composition which embodies the deepest thought, and the most mature powers of a mind like that of Beethoven. Considering the grand design of this work, and the excessive intricacies of all its details, the fact that its performance in a concert-room should not only delight the many artists present, but stimulate the general audience to audible demonstrations of approval, is, as we have already said, a triumph of which Mr. Barnby and all associated with him have a right to be proud. The clearness with which every point was brought out, the excessive brightness of the orchestral accompaniments, and the intelligent conducting of Mr. Barnby, are facts which cannot be overpraised; and should this success spur on the projectors of these concerts to renewed exertions, we sincerely hope that many compositions upon which the seal has been placed for years, may yet find their way to the hearts and homes of the music-loving public of England. Beethoven's Choral Fantasia was given before the Mass, the pianoforte part being played by Madame Arabella Goddard, with all that finished execution and refinement of style which the composition demands. The principal vocal parts were ably sustained by the same singers as those engaged in the Mass, with the addition of Mr. E. Lloyd; and the choral portions were

sung with much precision, and a commendable attention to the requisite gradations of tone.

PHILHARMONIC SOCIETY.

THE fifty-eighth season of this Society commenced on the 16th ult., at St. James's Hall, to which desirable locality the concerts are now, we presume, permanently transferred. No absolute novelty was in the programme; but a work which had not been heard since 1864—Cherubini's Symphony in D, especially written for the Society—was welcome, at least, to those who do not desire always to feast on the same fare, however excellent and wholesome it may be. Upon most persons who listened to this Symphony for the first time, we can scarcely believe that it made a favourable impression. The melodious and delicately instrumented Minuet and Trio, as might be expected, extorted warm applause from the many who could not appreciate the constructive power and masterly treatment displayed in the opening *Allegro* and *Finale*. The few, however, who knew the composition were glad to have their first impressions revived; and for their sake, therefore, we hope that a Symphony of such uniform excellence will not again be allowed to slumber unnoticed in the Society's library. Madame Norman-Néruda's performance of Mendelssohn's Violin Concerto was marked by that excessive refinement and finished executive power which have placed her in the first rank of solo players. Her phrasing of the *Andante* was peculiarly her own, and instinct with that feminine grace which makes her interpretation of the classical works stand apart from that of even the greatest violinist of the opposite sex. Beethoven's Symphony in C minor, and the overtures to "Der Freischütz," and "Fidelio" were played with excellent effect, under the able direction of Mr. W. G. Cousins. The vocalists were Madlle. Carola and Mr. Vernon Rigby.

MR. HENRY LESLIE'S CONCERTS.

AT the second of these concerts, Mendelssohn's music to "Antigone" was given with a perfection which, as far as the choir was concerned, has never been equalled in this country; and if the orchestra was not everything that could be desired, the fault did not rest with the conductor. The singing of the noble choruses, so strikingly illustrative of the spirit of the Greek drama, was not only admirable for accuracy and perfection of intonation, but every member of the choir threw so much real vitality into his work, that the effect upon the audience, considering the almost coldly classical nature of much of the music, was perfectly marvellous. The "Hymn to Bacchus" was re-demanded, and also the Quartet, "O Eros," which was most carefully rendered by Messrs. Lord, Pearson, Musgrave, and Hubbard. A good word must also be said for Mr. Chaplin Henry, who gave the bass solos with much intelligent expression. Why Mr. P. B. Phillips was selected to recite the illustrative verses is a mystery which we do not attempt to unravel. Luckily, however, the reading was abridged to the utmost possible extent. In the second part, Herr Joachim played Beethoven's Violin Concerto as he alone can play it, and was received with an enthusiasm which must have convinced him how highly his exceptional powers are appreciated. A successful *début* was made by Miss Stephens, who sang "With verdure clad" in so purely legitimate a style as to evoke the warmest applause. The chorus of Dervishes and Turkish March, from Beethoven's "Ruins of Athens," brought an admirable concert to a termination.—The third concert contained a very excellent selection of choral music, amongst which Bach's motett, "I wrestle and pray," and Mendelssohn's "Judge me, O God" were the most prominent, the latter being, as usual, enthusiastically encored. A great feature in the programme was Herr Joachim's performance of Mendelssohn's violin concerto. Beethoven's symphony in C minor was the principal orchestral work.

THE prospectuses of both Italian Opera Houses are now published; and if only a portion of the promises therein given should be fulfilled, the season will be an unusually brilliant one. The Royal Italian Opera, under the lessorship of Messrs. Gye and Mapleson, issues a list of the artists engaged without any managerial panegyric upon their exceptional qualifications. Madlle. Cari, Madlle. Olma, Madlle. Madigan, and Madlle. Sessi are the new singers, and Madame Adelina Patti, Madame Pauline Lucca and Madlle. Tietjens will also appear during the season. Herr Wachtel, Signor Mario and Doctor Gunz will strengthen the tenors; and amongst the basses and baritones, we are glad to find the names of Signori Cotogni Bagagiolo, Monsieur Petit, Signori Tagliafico, Ciampi and Caravoglia (his first appearance at this establishment). Few novelties are announced; but "Medea," with Dr. Gunz as *Jason*, will be played for the first time at this theatre. The only two new works are Signor Campana's "E-meralda" and Verdi's "Macbeth." The post of conductor is to be divided between Signor Vianesi and Signor Bevnigani, a system which renders any absolute control over the orchestra an impossibility. At Drury Lane, Mr. Wood puts forth a tempting programme. The new artists include Madlle. Mathilde Savertal, Madlle. Reboux and Madlle. Pauline Lewitzky; and when we add that Madlle. Monbelli, Madlle. Nilsson, Madlle. di Murska and Madame Trebelli are also engaged, there can be little doubt of the enormous strength of the female vocalists at the disposal of the new lessee. Signor Perotti (of whom much is expected), Signor Rinaldini and Signor Archinti are the new names amongst the tenors; and Signori Mongini and Gardoni will also join the company. Everybody will be delighted to welcome M. Faure, after an absence of four years; and the list of basses and baritones also includes, amongst others, the names of Signori Verger, and Raguer (both new comers), Mr. Santley and Signori Folli and Gassier. Again we are promised a specimen of the "music of the future," this time in the shape of Wagner's "Der Fliegende Holländer," the performance of which, should it ever take place, will no doubt create the utmost interest. M. Ambroise Thomas's "Mignon," Cherubini's "Deux Journées," Mozart's "L' Oca del Cairo," Weber's Operetta, "Abu Hassan," and a new opera, by Signor Schira, called "Silvaggia," are also amongst the novelties; and as the prospectus mentions the cast of many established operas, it may reasonably be inferred that the lessee intends his first campaign to be a spirited one. Signor Arditi holds the office of conductor. The season at the Royal Italian Opera commenced on the 29th ult.; and at the Drury Lane Opera, the opening night is announced for the 16th inst.

THOSE who believe that concerts having a special interest are the only kind of musical entertainments which should be organised by real artists, will join with us in congratulating Mr. Randegger on the success of the performance which he conducted at St. James's Hall on the 24th February. In the first place nothing could be more refreshing than the quiet and unobtrusive Symphony in G minor, by the half forgotten Mehul. Unequal certainly it is, as an entire work; but the *Andante* alone will always make the composition acceptable; and the instrumentation throughout is of a kind which should not be allowed to pass out of hearing, even if the fashion of the day should pronounce against it. Mozart's Serenade was scarcely so well played as when introduced for the first time at the last Norwich Festival; but as a specimen of the composer's graceful smaller works, it was cordially welcomed. Mr. Randegger's *Scena*, "Medea," was given by Madame Rudersdorff with fine dramatic energy, and received with that applause which the merit of the composition could scarcely fail to elicit. Mr. Sullivan's "Prodigal Son" was a marvellously good performance, Madame Rudersdorff, Madlle. Drasdil, Mr. Byron (who ably supplied the place of Mr. Sims Reeves), and Mr. Winn, singing all the solo music with excellent effect; and the choruses being sustained by the St. Thomas's

Choral Society with a precision and vigour highly creditable for so young an Association. Much of the success of the concert was due to the intelligent conducting of Mr. Randegger.

WE regret to announce that the well-known pianist and composer Moscheles died on the 10th ult., in his 76th year. Although born in Prague, and earning much of his early fame in Germany, his long residence in England both as a performer and teacher, made our native artists almost regard him as one of themselves. In 1864 he accepted the office of director at the Conservatoire at Leipzig, in which city he has ever since resided. His talent has been too extensively acknowledged for many years to need additional eulogy; and his loss will be severely felt by those students for whose especial benefit he devoted the latter part of his active life, as well as by maturer artists, and a large circle of personal friends.

THE last performance of the series organised by Mr. Ridley Prentice, under the title of the "Monthly Popular Concerts," took place at the Angell Town Institution, Brixton, on the 16th ult. Woell's Sonata, "Ne plus Ultra," and a selection from Mendelssohn's "Lieder ohne Worte" exhibited Mr. Prentice's powers as a pianist to the utmost advantage. Mozart's Quintett in A major, for clarinet, two violins, viola and violoncello, and Schumann's Quintett in E flat, for pianoforte, two violins, viola and violoncello, were the concerted instrumental pieces, the executants in which were Messrs. Lazarus, H. Blagrove, F. Ralph, R. Blagrove, W. H. Aylward and Mr. Ridley Prentice. The vocalists were Miss Poole and Miss Alice Ryall.

THE young English singer, Dove Dolby, who made her *début* in Padua last year, is gaining great popularity in Italy. At Bergamo, where she has been singing for the last two months, she is spoken of enthusiastically. The "Frusta Teatrale" describes her, in her part of Nancy, in "Marta," as having an exquisitely beautiful voice, united to an expressive and pretty face. The same paper observes that she is nightly applauded and repeatedly called before the curtain to receive the especial tribute of the audience to her talent.

THE Canonbury Vocal Union gave a performance of unaccompanied vocal music, in the New Lecture Theatre, South Kensington Museum, on Saturday evening, the 26th February. The first part (sacred) comprised—"Sanctus," (Bertusansky); "Judge me, O God," (Mendelssohn); "I will arise," (Creyghton); "Losatus sum," (Clari); "Salvum fac," (Loewe); and "Gloria in excelsis," (Hauptmann). The second part (secular) included—"Integer vite," (Flemming); "The sea hath its pearls," (Pinsuti); "Sweet honey sucking bees," (Wilbye); "Hunting Song," (Benedict), &c. The conductor was Mr. W. H. Monk, of King's College.

MR. LANSDOWNE COTTELL'S *Soirée* took place on the 23rd ult., at Norfolk Road House, Baywater, before a large and fashionable audience. The Misses Dwight and D'Elise Messrs Sutcliffe, Walter Reeves and Bell, especially distinguished themselves. Mr. Bishenden was also highly effective in a new ballad "Dearer to my soul," and Mlle Mard-ni (one of Mr. Cottell's best pianists) in Goria's *Sonnambula*, was much applauded. The entertainment seemed to give the greatest satisfaction, the only fault being the length of the programme.

THE appointment of Organist of Lee parish church (rendered vacant by Mr. Wood's having succeeded Mr. Gilbert at Boston, Lincolnshire) was competed for on Friday the 18th ult. Five gentlemen played. Mr. C. Warwick Jordan, Mus. Bac., Oxon (organist of St. Stephen's, Lewisham) was the umpire; but his decision was not made public at the close of the competition.

WE are glad to hear that at the approaching Hereford Festival the Dean and Chapter have granted the use of the Cathedral for an evening performance of an

Oratorio. On the first day, therefore, the whole of the music will be of a sacred character. May not this be accepted as one more indication of the state of clerical feeling respecting the Three Choir Festivals?

THE members of the Trinity Choral Society, under the direction of their conductor, Mr. Albert Lowe, gave a concert, at the Hanover Square Rooms, on Friday evening the 18th ult., in aid of Trinity Chapel Schools, Farm Street, when they were assisted by the following artists:—Madame Weiss, Miss Ransford, Miss Buckland, Miss Fanny Holland, Miss Palmer, Mr. George Perren, Mr. Montem Smith, Herr Carl Stepan, Mr. Ransford, Mr. Ganz, Mr. Coenen, M. Paque, Mr. John Cheshire, Mr. Henry Parker, and the members of the London Glee and Madrigal Union. Want of space prevents us from giving details of the programme, which, although a lengthy one, was sufficiently varied to prove interesting. The room was crowded with a fashionable audience; and we hope, therefore, that the concert was a great success in a pecuniary point of view.

A CONCERT was given by the Stoke Newington Chrysanthemum Society at the New Assembly Rooms, Defoe Road, Church Street, on Tuesday evening the 22nd ult. Principal vocalists:—Miss Charlotte Grosvenor, Miss Medora Collins, Miss Fosbrooke, and Miss Marienne Potter; Messrs. George Honey, Stanley, Pearce, Edward Osborne, Harradine, and Edwin Gray; solo pianoforte, Miss Emily Thompson; accompanists Miss Marienne Potter and Mr. Ingram; conductor, Mr. Edwin Gray. The concert was attended by a numerous and fashionable audience; and was in every respect highly successful.

A PERFORMANCE of the *Messiah*, by the Greville Choral Society, took place at Percy Road Chapel, Kilburn, on the 8th ult., before a numerous and appreciative audience. The choruses were excellently rendered, especially the "Hallelujah" and "Amen." The soprano solos were sustained by Mrs. Sharp, the most effective being "If God be for us," and, "I know that my Redeemer liveth." "Why do the nations" was well given by Mr. Morant. In "Comfort ye my people," Mr. Robertson gave evidence of a good tenor voice, and Mr. Nicholls declaimed the "Trumpet shall sound" with remarkable vigour. Mr. Byrom materially assisted the success of the concert by his excellent accompaniments. The concert was under the direction of Mr. Sharp, the conductor of the Society, which is obtaining a name in the locality by the careful rendering of high-class music.

THE Southwark Musical Society gave the third Subscription Concert of the ninth season on the 24th ult. The programme was selected entirely from the works of Mendelssohn, and comprised the "War March" in *Athalie*, "As the hart pants," and the "Hymn of Praise." The principal vocalists were Madame Emmeline Cole, Mr. George Perren, Mrs. J. Wells, and Messrs. Hillier, Budge, and Hubbard. The chorus numbered about 120 vocalists. The band was composed of forty performers, the whole being under the conductorship of Mr. Josias Wells. The music was given with much effect, the symphony being listened to with the utmost attention.

THE North London Sacred Harmonic Society gave a Concert on Tuesday the 22nd ult., at Penton Hall. The programme consisted of selections from the *Messiah* and *Samson*, comprising most of the favourite numbers of both works. The soprano music was divided between Misses Vincent, Scott and Pedder, each of whom acquitted herself very satisfactorily. Miss Hulford, (who made her first appearance) sang "He shall feed His flock" and "He was despised," *Messiah*, and "Return, O God of hosts," *Samson*, with much feeling and expression. The tenor part was undertaken at short notice by Mr. Hardwick, who gave the whole of the music allotted to him with much care; and Mr. H. G. Froome displayed great vigour in his solos, which included "Why do the nations," "The

A Short Anthem for Ascension-tide.

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HENRY LAHEE.

TREBLE. *f* Grant, we be - seech Thee, . . Al - migh - ty God, . . that

ALTO. *f* Grant, we be - seech Thee, . . Al - migh - ty God, . .

TENOR
(Sve. lower). *f* Grant, we be - seech Thee, Al - migh - ty God, . .

BASS. *f* Grant, we be - seech Thee, Al - migh - ty God, . .

ACCOMP.
f $\text{♩} = 72.$

cres. like as we do be - lieve . . Thy on - ly be - got - ten Son, . . our

cres. that like as we do be - lieve . . Thy on - ly be - got - ten Son, our

cres. that like as we do be - lieve . . Thy on - ly be - got - ten Son, our

cres. that like as we do be - lieve . . Thy on - ly be - got - ten Son, our

cres.

cres - cen - do.

f Lord Je - sus Christ, to have as - cend - ed in - to the hea - vens,

f Lord Je - sus Christ, to have as - cend - ed in - to the hea - vens,

cres - cen - do.

f Lord Je - sus Christ, to have as - cend - ed in - to the hea - vens,

f Lord Je - sus Christ, to have as - cend - ed in - to the hea - vens,

f *cres - cen - do.*

p So we may al - so, in heart and mind, thi - ther as - cend, thi -

p So we may al - so, in heart and mind, thi - ther as - cend, thi - ther

p So we may al - so, in heart and mind, thi - ther . . as - cend,

p So we may al - so, in heart and mind, thi - ther as - cend, . .

p

pp . . . ther as - cend. And with Him con - tin - ual - ly dwell, who

pp thi - ther as - cend. And with Him con - tin - ual - ly dwell,

pp thi - ther as - cend. And with Him con - tin - ual - ly dwell,

pp thi - ther as - cend. And with Him con - tin - ual - ly dwell,

pp

liv-eth and reigneth with Thee, with Thee, and the Ho - ly Ghost, one
 who liv-eth with Thee, . . with Thee, and the Ho - ly Ghost, . .
 who liv-eth with Thee, with Thee, and the Ho - ly Ghost, . .
 who liv-eth, liv-eth and reigneth with the Ho - ly Ghost,
 God, . . one God, . . world with-out end, world with-out end, A - men, A -
 . . one God, . . one God, world with-out end, world with-out end, A - men, A -
 . . one God, . . one God, world with-out end, world with-out end, A - men, A -
 . . one God, . . one God, world with-out end, world with-out end, A - men, A -
 . . men, A - men, world with - out end. A - . . men.
 . . men, A - men, world with - out end. A - . . men.
 . . men, A - men, world with - out end. A - . . men.
 . . men, A - men, world with - out end. A - . . men.
 . . men, A - men, world with - out end. A - . . men.

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Hear us, O Saviour (From the Motett, "O come near to the cross") ...	Ch. Gounod
Lord, let us hear (<i>Athalie</i>) ...	Mendelssohn
BOOK XX.	
Lord God of Abraham (<i>Elijah</i>) ...	Mendelssohn
Cast thy burden (<i>Elijah</i>) ...	Mendelssohn
The Lord thy God (<i>Elijah</i>) ...	Mendelssohn
All ye who weep ...	Ch. Gounod
Veni Sancte Spiritus (<i>Graduale</i>) ...	Abbt Vogler
Holy, holy, Quartett and Chorus (<i>Elijah</i>)	Mendelssohn
Ave Maria ...	Albt. Jungmann
Strengthen ye the weak hands (<i>Jephtha</i>)	Carl Reinthaler
Lead me, O Lord (<i>Abraham</i>) ...	B. Molique
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BOOK XXI.	
Glorious stand the mountains (<i>Jephtha</i>) ...	Reinthal
For in the wilderness ...	Dr. S. S. Wesley
O pray for the peace ...	E. H. Thorne
Then shall the earth ...	Dr. S. S. Wesley
March (<i>Abraham</i>) ...	B. Molique
He maketh me to lie down ...	Oskar Boick
BOOK XXII.	
When Israel out of Egypt (<i>Jephtha</i>) ...	Reinthal
Organ Piece ...	Max Keller
We march, we march to victory ...	Dr. H. Hiles
The Lord is my Shepherd ...	Oskar Boick
King all glorious ...	J. Barnby
For He, the Lord our God (<i>Elijah</i>)	Mendelssohn
Largo (from a Sonata) ...	Haydn
BOOK XXIII.	
And the ransomed of the Lord	John Goss
O rest in the Lord (<i>Elijah</i>) ...	Mendelssohn
O sing to God (<i>Noël</i>) ...	Ch. Gounod
Mark how the mother (<i>Noël</i>) ...	Ch. Gounod
Be not afraid (<i>Elijah</i>) ...	Mendelssohn
And sorrow and sighing shall flee away	Dr. S. S. Wesley
Lied ohne worte (from Op. 102) ...	Mendelssohn
Then shall the righteous (<i>Elijah</i>) ...	Mendelssohn
Introductory Voluntary ...	J. Schlute
Hymn ...	M. Haydn
BOOK XXIV.	
I will lay me down in peace ...	Dr. H. Hiles
Let your light so shine ...	J. Barnby
O let your songs be of Him ...	Dr. G. J. Elvey
Andante (from a Fantasia, Op. 28) ...	Mendelssohn
Rend your heart ...	J. B. Calkin
To the Lord our God ...	J. B. Calkin
He watching over Israel (<i>Elijah</i>)	Mendelssohn
O Lord my God (<i>Solomon's Prayer</i>) ...	Dr. S. S. Wesley
But Thy right hand ...	A. S. Sullivan
BOOK XXV.	
I was glad ...	Dr. G. J. Elvey
Word of God incarnate (<i>Ave Verum</i>) ...	Ch. Gounod
O taste and see, how gracious the Lord is	John Goss
Look down on us (<i>Elijah</i>) ...	Mendelssohn
Lift thine eyes (<i>Elijah</i>) ...	Mendelssohn
Blessed are the merciful ...	Dr. H. Hiles
O Lord, how manifold ...	J. Barnby
BOOK XXVI.	
Blessed is the man (<i>Abraham</i>) ...	B. Molique
He that shall endure (<i>Elijah</i>) ...	Mendelssohn
Remember now thy Creator ...	Dr. Stegall
For we know ...	Dr. S. S. Wesley
Blessed is the man ...	J. Barnby
If with all your hearts (<i>Elijah</i>)	Mendelssohn
O come every one that thirsteth	Mendelssohn
The Lord will wipe away ...	Dr. H. Hiles
BOOK XXVII.	
Andante (from a "Clavier-Stück") ...	F. Schubert
It is enough (<i>Elijah</i>) ...	Mendelssohn
Come unto Him ...	Ch. Gounod
For He shall give His angels charge	Mendelssohn
Baal, we cry to thee (<i>Elijah</i>) ...	Mendelssohn
Sweet is Thy mercy ...	J. Barnby
Hearts feel that love Thee (<i>Athalie</i>)	Mendelssohn
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(To be continued.)

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trumpet shall sound" and "Thy glorious deeds," *Samson*. The choruses were very creditably rendered, especial mention being due to "And the glory" and the "Hallelujah." A word of praise must also be given to Mr. Dearden for his trumpet-playing in "The trumpet shall sound" and "Let the bright seraphim." The proceeds of the concert were devoted to a charitable purpose. Mr. Jas. Boyce conducted.

THE Tonic Sol-fa Association gave its first performance of "Judas Maccabæus," at Exeter Hall, on Monday the 7th ult., before a large audience. Miss Banks, Miss Warren, Madame Burrington, Mr. Nelson Varley and Mr. O. Christian were the principal vocalists. Mr. T. Gardner conducted with his usual precision. Most of the choruses were exceedingly well rendered. Mr. Varley was encored in "Sound an alarm," and Miss Banks in "Pious Orgies," and Mr. Christian in "Arm, arm ye brave," were loudly applauded. M. V. Buzian was leader, and Mr. Nicholas Heins presided at the organ.

THE members of the Choir of St. John's Church, Angell Town, Brixton, gave a Complimentary Concert to their organist, Mr. John Read, at the Gresham Institute on the 18th ult., on resigning his appointment, after a three years' tenure. The concert was under the patronage of the vicar, the Rev. Dr. Mansfield, the churchwardens, and most of the influential gentlemen of the district, who kindly acted as stewards on the occasion. The choir of the church was assisted by Mrs. Lucas, Miss Stephens, the Misses Pittard, Mr. Rogers, Mr. John Harrison, and the "St. John's Orpheus Quartett." The programme was a very attractive one, the room was well and fashionably attended, and Mr. Read was warmly greeted on taking his seat as conductor.

A CONCERT in aid of the building fund of the schools in connection with the Martyrs' Memorial Church. In St. John-street-road, was given on the 11th ult., at the schoolroom, Amwell-street, Pentonville. The selections were chiefly choral, being supported by a strong and admirably trained choir, under the direction of Mr. W. C. Batchelor, choir-master of St. Clement's, Eastcheap. The soloists were Miss Lancaster, Miss Weller, Mrs. Batchelor, Mr. Hagon, Mr. Hodsdon, Mr. Willis, and Mr. F. O. Stevens. The first part of the programme was devoted to sacred music, and comprised selections from the works of Mendelssohn, Mozart, Barnby, Gounod, and Handel, all of which were admirably rendered. In the secular part, several solos, duets, and glees were sung with good effect, and much applauded. The accompanists were Mr. J. J. Stephens and Miss Edith Lancaster. The attendance, unfortunately for the object for which the concert was given, was not large.

MADAME MALLON gave her second concert at the Clapham Hall, on Tuesday, the 1st ult., before a fashionable and most appreciative audience. The great feature of the evening was the pianoforte performance of the concert-giver, the pieces selected being Beethoven's Sonata in E flat (Op. 27), and Thalberg's Fantasia on Russian Airs, in both of which compositions Madame Mallon displayed a finished executive power and an intelligent comprehension of her authors' meaning, which elicited the warmest demonstrations of applause. The principal vocalists were Miss Banks and Miss Lucy Franklin, who gave several solos with much success. The Anemoic Union, under the direction of Mr. Lazarus—comprising the following eminent artists: Messrs. Lazarus, Radcliffe, Crozier, C. Harper, and Wotton, accompanist, Mr. Shakespeare, R.A.M.—also lent most valuable assistance. Mr. Lazarus's selection of airs from *Der Freischütz* and Mr. Radcliffe's flute solo created a marked effect. Great credit is due to Madame Mallon for providing a musical entertainment which may rank as one of the best given in this locality for many years.

MISS EMILY LAING's first evening concert took place at the Horns Assembly Rooms, Kennington,

on Thursday evening the 10th ult. She was assisted by Madame Montserrat, Miss Lucie Hann, Mr. Stedman, Mr. Baker Scott, and Herr Angyal in the vocal department; and by M. Chandeau Lane (violinist), and Herr Lehmyer, Miss Charlotte James, and Madlle. Ehrnberg (pianists). All the pieces were well rendered, and received with much applause. Herr Lehmyer acted as conductor.

THE North-East London Academy of Music held its annual Students' Concert on the 1st ult., at Pembroke Hall, which was well attended. The Principals, Mr. and Mrs. W. West, took part in the performances, and were enthusiastically received. The pupils, too, were very successful, especially Misses Wright, Felgate, Jay, Amy, Bartlett, and Rogers; Messrs. Leech, Smith, Knight, Burrell, and Bridgman, who all gave evidence of an excellent musical training. The encores were numerous and well merited.

THE North-West Amateur Musical Society gave a concert at the Eyre Arms Assembly Rooms on Thursday evening the 24th February, under the able direction of Mr. W. Beavan. The vocalists were Madme. Florence Lancia, Miss K. Poyntz, Miss J. Royd, Miss Sinclair, Miss Scott, Mr. Nottingham, Mr. Morant, and the choir of the Society. Instrumentalists: Miss Kate Roberts, Mr. Lazarus, Mr. T. H. Wright, Herr Burrian, Mr. W. Beavan, Mr. Mori, Mr. J. Beavan, and Mr. Barth, all of whom were highly successful. The members of the choir proved that they had been most efficiently trained, especially in Mendelssohn's "Hear my prayer," which was rendered with much delicacy and expression, reflecting the utmost credit upon the conductor, Mr. W. Beavan. Miss Poyntz gave the solo with excellent feeling. The concert was attended by a large and fashionable audience.

AN evening Concert was given in Camden Hall, Camden Town, on the 8th ult., by Mr. Ellis Roberts, assisted by Miss Ellen Glanville, Miss Neville, Miss Adelaide Newton, Mr. R. Temple, and Mr. Stanley. Pianoforte, Miss Kate Roberts; violin, Mr. Ellis Roberts, junr.; flute, Mr. Percy Keppel. The concert gave great satisfaction, and was numerously attended.

THE Schubert Society gave its first concert of the fourth season on the 24th February at the Beethoven Rooms. The first part consisted of compositions by Schubert, and the second part was miscellaneous. The vocalists were Miss Barry Eldon, Miss Gertrude Mayfield, Mr. Stedman, and Mr. Renwick, all of whom were highly successful. Herr Schubert played a violoncello solo by Schubert, and was joined in other instrumental pieces by Herr Ludwig and Herr Jung (violin), Herr Eberwein (viola), and Herr Schratzenholz (piano). The selections were well received by a crowded and fashionable audience.

ON the 28th February a concert, in aid of charity, took place at Myddelton Hall, Islington, under the able conductorship of Mr. W. H. Monk. The programme comprised, amongst other vocal pieces, Handel's "As when the dove," sung with much feeling by Miss D'Almaine, and Meyerbeer's song, "My pretty fisher-maiden," well given by Mr. Croft. Mention must be made of the performance of Miss Rye, a young pianist who displayed considerable talent in Sloper's "Galopde Concert," and obtained a well merited encore for the "Fairies' Reverie," by Tito Mattei. A noticeable feature of the evening was also a selection of madrigals, &c., by the "St. John's Orpheus Quartett," which were rendered with such taste and precision as to gain repeated encores. The hall was tolerably well filled; and we have every reason to believe that a handsome sum was realized for the charity.

THE Mayfair Choral Society lately gave a musical evening to a crowded audience. Mr. Williams conducted, and Mr. Gaskin led a very able and efficient band. The principal vocalists were the Misses Hughes and Ernest, and Messrs. Coen, Fletcher, and Bishenden. The whole of the music was well sung by the choir, and

the solosingers were also highly successful. Mr. Bishenden was much applauded in "The Friar of orders grey," the audience insisting upon an encore. Mr. Fletcher gave a solo on the horn, and the band executed in good style the march from *Le Prophète* and Beethoven's Third Symphony.

AN excellent performance of the *Messiah* was given, under the direction of Mr. F. A. Bridge at, Burdett Hall, Limehouse, on Thursday, the 24th February. The principal vocalists were Madame Talbot-Cherer, Miss Helen Barron, Mr. Arthur Thomas, and Mr. F. A. Bridge. The chorus consisted of about 120 voices. Pianoforte, Miss E. Stirling; harmonium, Mr. John C. Ward; solo trumpet, Mr. J. Dearden.

DURING the last month a large and influential meeting was held at the Guildhall, Worcester, to consider the subject of Lord Dudley's offer of £10,000 towards completing the restoration of Worcester Cathedral, on condition that the building should not in future be used for the musical festivals. Sir John Pakington, in proposing that a memorial be presented to the Dean and Chapter, urging them to continue the festival, said that he had received many letters sympathising in the object of the memorial; and amongst those who desired that their names should be attached to it were Lord Leigh, Lady Emily Foley, Earl Coventry and Lord Sandys. An amendment, proposed by Mr. Hyla Holden, that the use of the Cathedral for other than devotional or ecclesiastical purposes was a desecration, provoked numerous marks of dissent; and the original proposition was carried by an overwhelming majority. Let us hope that so decisive an expression of public opinion may settle this much vexed question.

WE are requested to state that Mr. Waldemar Malmene, Mus. Bac., Cantab., Organist of Trinity Church, St. Louis, Missouri, has been appointed professor of Vocal Music at Washington University, St. Louis.

ON Friday evening, the 25th of February, the members of the Turnham Green Choral Society, under the able direction of their conductor, Mr. Laurence, gave a Concert in the Girls' and Infants' Schoolroom. The first part of the programme consisted of "Haydn's First Mass" in B flat, which was admirably rendered and well received. Amongst other pieces worthy of mention were "Take back the heart," (sung by Miss Bristow), "The White Squall," given by Mr. Eggleton, (encored); and Mr. Higge's favourite glee "Meet me at even." The profits of the Concert are to be applied towards the purchase of two stained-glass windows for the Chancel of Christ Church.

Reviews.

Glasgow: DAVID BRYCE AND CO. London: TONIC SOL-FA AGENCY.

A Demonstration of the Musical Scale, founded upon the law of vibrations of sound. By the Euing Lecturer on Music, Anderson's University, Glasgow.

THE title of this pamphlet sufficiently explains its purport. Our author says, "The musical scale can have no existence except in relation to a common root, from which all the sounds spring. This root is called the key tone or tonic, and is to the scale what the sun is to our solar system—retaining in their fixed but different orbits the planets as they roll round him as a common centre." Upon this view of the real origin of the scale all will agree; but when we consider the enormous number of treatises which have been written, all of which are supposed to settle the question of the true division of this series of sounds, it cannot be wondered at that musicians should leave the subject to mathematicians, without either affirming or denying the truth of their calculations. The article of Sir John Herschel, contributed to the Quarterly

Journal of Science for July, 1868, proves that the chromatic scale is divided into 1000 equal parts, and Colonel Perronnet Thompson and Mr. Curwen, have also ably worked towards the laudable object of not only dividing the scale with indisputable accuracy, but of actually bringing these views into practical use. The author of this pamphlet agrees especially with Mr. Curwen's extremely acute calculations; and disciples of his system will derive additional pleasure and profit from studying the views of the Euing lecturer, which are so clearly laid down in this treatise as to be perfectly intelligible to earnest investigators.

NOVELLO, EWER AND CO.

J. S. Bach's Oratorio, The Passion of our Lord (St. Matthew). Edited by Professor W. Sterndale Bennett.

So many have heard of this great work, and so few, even of the lovers of sacred music, are at all acquainted with it, that its publication in the octavo form, at a price within the reach of all, cannot fail to be hailed with universal satisfaction. Under the able superintendence of Professor Sterndale Bennett, who in 1854 conducted the first performance of the composition in England, this edition has been carefully revised. In the main, it has been printed from the German vocal score, arranged and edited by A. B. Marks, published at Berlin in 1830; but Professor Bennett has very judiciously altered portions of the pianoforte adaptation, under the authority of the new full score, issued by the *Leipzig Bach Society*. The performance of the work at the Oratorio Concerts during the present month, will unfold its wondrous beauties for the first time to many listeners, and will no doubt have the effect of stimulating choral associations to the study of a composition in which Bach has shown the full power of his unrivalled genius.

The Luck of Edenhall. A Ballad. The words adapted from L. Uhland. For male voices, Soli and Chorus. Composed by R. Schumann.

THIS "Ballad" is, in fact, a highly-dramatic Cantata, founded on a stirring legend, to which Schumann has wedded some excellent music. No doubt the colouring of the orchestral accompaniments will lend an additional charm to the composition; but for a drawing-room performance the pianoforte arrangement will be found effective; and it has the merit of presenting no serious difficulties to the player. The opening chorus is exceedingly simple, and the tenor and bass solos with which it is interspersed, carry on the story well, but do not call for any particular remark. The falling of the magic cup is faithfully depicted in a chorus of guests, a continuous triplet accompaniment giving an agitated effect to the piece in the highest degree characteristic of the consternation and terror of the visitors. Two choral pieces are then combined, a chorus of storming foes, and a chorus of guests, in which some excellent writing occurs, the impetuous character of the storming chorus being skilfully woven in with the horror-stricken exclamations of the guests. After two dramatic bass solos, a chorus, which proclaims the end of the race of Edenhall, concludes the work. The words of this Cantata are well translated; and we think the composition would be certain of success in a concert-room.

Album-Blatt. Lied ohne Worte, for the Pianoforte. Composed by F. Mendelssohn Bartholdy.

A CHARMING trifle, which should be in the hands of all lovers of Mendelssohn's pianoforte songs. An *Agitato* theme, in E minor, with a continuous extended *arpeggio* accompaniment, glides with inexpressible grace into a placid melody, in the tonic major, the beauty of which is enhanced by its contrast with the opening subject. The repetition of the theme in the minor concludes the piece. This composition forms No. 46 of Mendelssohn's posthumous works, second series.

Trois Caprices Melodiques, pour Piano.1 *Moderato con Grazia*.2 *Allegro Gioioso*.3 *Andante Cantabile* (Two-part song without words.)

Par. J. Baptiste Calkin.

MR. CALKIN never writes music either trivial or commonplace; and if some of his pieces are out of the reach of those whose mind and fingers have not been cultivated to the comprehension and execution of a higher class of composition than we are accustomed to hear in the drawing-room, it must be remembered that it is only to the intellectual minority that he appeals. The three "Caprices" now before us, are amongst the very best of the pieces we have yet seen signed by this composer, the whole of them being stamped with a grace and elegance which, apart from their musicianlike treatment, would recommend them alike to performers and listeners. No. 1 commences with a beautiful *Cantabile* melody, which, being written in $\frac{3}{4}$ rhythm, will probably suffer from being taken too slowly, few amateurs understanding the graceful flow of the triplets, when noted in crotchets instead of quavers. To all, therefore, who pay the composer sufficient deference to prefer his feeling to their own, we should recommend a due observance of the metronomic marks, which in all the movements indicate the exact time intended. The change from $\frac{3}{4}$ to $\frac{6}{8}$, which occurs twice in the piece, will, if these directions be followed, produce an excellent effect. No. 2 starts with a joyous theme, the accompaniment flowing in triplets divided between the two hands, which character, with slight interruptions, is preserved throughout. The modulations are exceedingly good, an enharmonic change, on page 4, being especially worthy of remark. No. 3 is a melodious two-part song without words, the subject being sung at first with the thumb of the right hand. Where the two parts commence, the accompaniments are distinctly marked out in smaller notes, a device which will certainly save the player any trouble in thinking, but which we think unnecessary, seeing that the vocal parts are made sufficiently clear by having the stems of the notes turned in a different direction from the others. All these pieces will be found excellent for practice, as well as effective for performance; and in the interest of art, we shall be glad to see such "music for the home circle" multiplied.

Tarantelle, for the Pianoforte. Composed by Frederic N. Lohr.

A SPIRITED *Tarantella* is always a tolerably safe composition. The whirling subject, running madly on in triplets in the minor key, with the sudden transition to the major, is certain to produce effect, even where there is little novelty either in the themes or their treatment. The piece before us, in D minor, with the usual change to the major, in which key it concludes, may be recommended as a fair specimen of this popular dance. The passages are easy; and, with agile fingers, and the requisite amount of vitality, this unpretending *Tarantella* will be sure to please.

DUNCAN DAVISON AND CO.

Laughing Water (*Minniehaha*). Morceau pour le Pianoforte; par E. A. Sydenham.

IF Mr. Sydenham had resolved to show us that he could write in the conventional style without being conventional, he could not have produced a more successful specimen than the sparkling little piece before us. The theme is fanciful, original, and full of character; and the treatment of the subjects throughout, shows an inventive power which we trust he will carefully cultivate. The opening theme, preceded by a short and characteristic introduction, is extremely melodious; and the second subject, in the subdominant, with the extended *arpeggio* accompaniment, is sufficiently placid to form an excellent contrast. A good effect, too, is gained by carrying on the melody in the left hand, accompanied *pianissimo* with the right; and after this temporary repose, the return to the original

theme is doubly welcome. Not the least merit in this piece is that, although the passages are brilliant and effective, they lie well under the hands; and to all pianists who believe that "drawing-room music" need not always consist of an eight or sixteen-bar melody, thickly embroidered with *arpeggios* and scale passages, Mr. Sydenham's composition may be safely recommended, not only as an attractive piece, but as a highly useful study for variety of touch.

LAMBORN COCK AND CO.

I am not all alone. Elegy for Voice and Pianoforte. Words by the Rev. Charles Mackie, M.A. Composed by E. H. Thorne.

THIS song is the work of a thorough musician; and commonplace vocalists and pianists should not attempt its interpretation. The leading theme is extremely beautiful; and if the changes of key are frequent, and often sudden, the composer has been justified in his modulations by the desire to give effect to the poetry. The opening phrase of four notes speaks the words with remarkable fidelity; and this character is well preserved throughout. Amongst the many points worthy of commendation, we may mention the manner in which the expected close in C major is interrupted by a sudden C sharp in the voice part, the harmony being an inversion of the diminished seventh in D minor, through which key the melody passes to its deferred resting point in C. This prolongation of the words, "I am not all alone," has an excellent effect, and is in happy consonance with the sentiment which it illustrates. As we have already indicated, this composition will not appeal to the disciples of the Claribel school; but Mr. Thorne may rest satisfied that he will gain honour, if not profit, by the production of such songs as these.

The Better Land. Song. Poetry by Mrs Hemans. Composed by Charles Henry Shepherd.

A PLACID and carefully harmonised song, which an expressive singer may make effective. The frequent closes in the key give a somewhat monotonous effect to the melody; but there is much feeling shown throughout for an earnest desire to render a faithful setting of the poetry.

CRAMER AND CO.

The Exile's Song of Home. Written by J. E. Carpenter.

I'm a Fisherman bold. Words by J. E. Carpenter.

The Miller's Maid. Words by L. S. Buckingham.

Composed by Theodore Distin.

THESE three songs show a decided power for the invention of melody; but the one we have placed first in our list we think infinitely the best of the group. In this, a graceful introduction leads to an exquisite theme in true sympathy with the words, the accent being placed exactly in the right place throughout. The repetition of the high G will somewhat tax moderate voices; but the phrase is so extremely beautiful, that it should not be altered. The second song, "I'm a fisherman bold," is of the conventional type; and although it might be difficult perhaps to find a real fisherman who so obstinately prefers his "bold and free" life to any other that can be mentioned, it will do well enough to express the sentiments of his representative in a drawing-room, who can roar out "hurrah" for the dangers he does not encounter, with much effect to Mr. Distin's music. The subject is somewhat commonplace, but it is thoroughly vocal, and can be accompanied with ease by a player of small pretension. "The Miller's Maid" commences with a placid theme, with a murmuring mill-wheel accompaniment. There is some effect in the short recitatives which break the flow of the melody; and in the last verse the change of character in the accompaniment is a point to be commended. On the whole, there is sufficient merit in these songs to make us wish to meet Mr. Distin again.

AUGENER AND CO.

Appoggiatura versus Acciacatura Polka, for the Piano-forte.

Heandsheandco Waltz, for the Piano-forte.

Composed by J. F. Borschitzky.

THESE two pieces are curiosities in their way. Books "with a purpose" are bad enough, but music "with a purpose" (especially when the design is wrapped up in a polka or a waltz) is almost more than we can bear. We pass over the "Appoggiatura versus Acciacatura" Polka, simply remarking that we see no reason why one is *versus* the other, both being used whenever they are required—as well might we call a piece "Doublets versus Triplets," because these divisions occur in the course of it—but what shall we say of the "Heandsheandco" Waltz? Here, indeed, is "descriptive music" with a vengeance. We remember reading an amusing sketch of the design for a Grand Fantasia, which should illustrate the daily life of a merchant in the city; how he left his home in the morning, with a few hesitating chords, representing the affectionate parting with his wife; how a number of irregular intervals described his jolting in the omnibus; how he transacted his business in a *presto* movement, and came home to dinner upon the dominant seventh, which remained unresolved until he had fairly entered the house—but this extraordinary production beats even that. There are five Waltzes, with an Introduction and a Finale; a portion of the story being illustrated in each movement. The "Argument" of the composition is told in a closely printed page, the fun of which we cannot trust ourselves even faintly to indicate. Here, however, is the manner in which it concludes:

"So She makes a curtsy, and He makes a bow,
Says Co, I'm yours faithfully
Wow, wow, wow."

We have begun at the end: let those who wish to begin at the beginning purchase the composition and judge for themselves.

C. JEFFERYS.

Irish Diamonds. Fantasia for Piano-forte, Nos. 1 and 2. By Willie Pape.

THESE brilliant Fantasias, upon some of the most popular melodies of Ireland, are scarcely to be attempted by any persons who have not acquired the executive power possessed by their composer; for all the difficulties the pattern of which was set by Thalberg, are here reproduced—rapid scale passages, diatonic and chromatic; *arpeggios* and various other devices for torturing poor simple tunes—so that those who want "something to practise" will here find work to their heart's content. The first piece is founded upon the air "Has sorrow thy young days shaded," and "The Young May Moon," and the second upon "Believe me if all those endearing young charms," and "Garry Owen." No. 2 is, we think, rather superior to the other; and the popularity of the melodies will also, no doubt, make it rather the more attractive of the two. The passages, although demanding much rapidity of finger, are well written for the hand; and the airs are not so much overlaid with embroidery as to become unintelligible.

Golden Days. Duet for Soprano and Contralto. Poetry by Adelaide Procter. Music by G. A. Macfarren.

DUET singers who desire to possess an elegant trifle so artistically treated as to invest it with a special interest, should procure this composition. The theme is extremely pleasing; and the harmonies are, as might be expected from so accomplished a composer, full of colour, without being in the slightest degree exaggerated. The introduction of the subject in the subdominant, is an excellent point; and the repetition of the words "Faintly calling, faintly dying," by each voice, is highly effective.

ROBERT COCKS AND CO.

My Love's Gift. Song. Words by Juliana Horatia Ewing.

Teach me. Sacred Song. Words translated from the Danish of Oehlenschläger, by Juliana Horatia Ewing. Composed by Alexander Ewing.

THE first of these songs, for a low voice, has a vocal melody, not very remarkable for originality, but sufficiently expressive and well adapted to the words. The flowing accompaniment gives a quiescence to the subject which is effective; but the harmonies are by no means faultless; as, for instance, where the triad on F sharp walks up in fifths with the voice part, at the close in G major, in the second page. The sacred song has a placid character well suited for the expression of the Danish poet's words, which by the way, are translated into exceedingly good English verse. The melody is generally well accompanied, if we except where the pause upon B in the voice part occurs, which is harmonised the first time with the dominant seventh in A minor, the following A being accompanied with the triad on F; and the second time with F only for a bass note, the B, we presume, being regarded as an *appoggiatura* on the succeeding A. Bad grammar betrays itself to all educated ears; but the instances we have pointed out are, we suppose, matters of taste; and therefore all we have a right to say, is that we do not like them. In other respects the song may be commended as a fair specimen of quiet, unobtrusive vocal writing.

ASHDOWN AND PARRY.

Spring Flowers. Mazurka; for the Piano-forte.

Dance of the Naiads. For the Piano-forte.

Composed by T. Albion Alderson.

THE Mazurka is so graceful a dance that composers of all shades of talent have delighted to multiply the number of compositions of this form; and modern writers, therefore, must not be surprised to find that a strikingly original Mazurka is an exceedingly difficult thing to compose. Mr. Alderson's contribution, called "Spring Flowers," is elegantly written; but the passages have been common property for years, and the piece is neither better nor worse than the thousands of the same class which have preceded it. The "Dance of the Naiads" is scarcely so conventional. The subject is pleasing, simple, and in character with the music that we presume Naiads would like to dance to. The changes of key are somewhat abrupt—especially that from C sharp minor to C natural major—but beyond this we have no fault to find with the piece, which is carefully harmonised, and easy to play.

Daybreak (Der Tagesanbruch). Song without words, for the Piano-forte. By Frederic N. Löhrr.

WE think it a pity when composers write songs without words, that they should half suggest the words by giving them a title. Mendelssohn, who invented this style of composition, not only studiously avoided naming them, but refused to divulge to any person the ideas which filled his mind when he wrote them. Mr. Löhrr's "Daybreak" is graceful and melodious; and pianists who have acquired the art of playing a song and accompanying it with the same hand, will find this little piece worth attention.

TO CORRESPONDENTS.

* * * Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

To Correspondents (continued).

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

H. M. G.—In the case of a division of the duties of organist and choir-master, we suppose that the organist would become the mere accompanist, whilst the choir-master would, as his name implies, become dictator.

JANE E. FINCH.—To the first question, yes. Respecting the second enquiry, we may say that we have heard a variety of the ordinary street-organ called by that name. Imhof and Mukle have a large accordion which they say is also called a Harmonic-flute. It can be used with the pianoforte, if the latter be tuned to it.

T. H. S.—We are unable to give a legal opinion upon the case. We should think, however, that no choir-master can be compelled to teach a member of his choir the primary rules of music. We suppose also that our correspondent has his remedy by refusing to admit, as a member of his choir, any one not sufficiently advanced.

OSBOR.—The Trio is published by Lamborn Cook and Co., 68, New Bond Street.

B. W. C.—Address a letter to the Professors of Music at the Universities.

J. W.—Our correspondent should enquire at the Tonic Sol-fa Agency, Paternoster Row.

W. M. POWELL.—We should advise another application to the Professors named.

E. W. B.—If our correspondent is a reader of our journal he should have known that we never notice communications not authenticated by the name and address of the writer.

G. B.—If you will forward your address an answer shall be sent.

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

ANDOVER.—The second concert of the season by the members of the Andover Choral Society was lately given with the greatest success. The first part of the concert consisted of Romberg's Cantata, *The Lay of the Bell*, the solo parts being taken by Master Herbert Newman, of Romsey, Mr. Richard Footner, Mr. Reuben Cross, and Mr. Burgess-Brown. Master Newman, who made his first appearance before an Andover audience, possesses a voice of good quality, and he was well received in all his solos. The choruses were also given with much effect. Mr. George Westbury ably performed the duties of accompanist. The second part consisted of a miscellaneous selection. The Society is to be congratulated in their recent choice of a conductor, who has proved himself so able and energetic.

ASHTON.—The first concert of the Ashton and Stalybridge Vocal Union was given at the Town Hall on the 9th ult. Under the able conductorship of Mr. W. Roscoe, several choral pieces—amongst the most prominent of which were Mendelssohn's "Judge me, O God," Sullivan's "Hush thee my babe," and a madrigal by John Barnett—were sung with much effect. The pianoforte performance of Bancroft Bayley, Esq., was a decided feature in the programme. All the vocal solos were highly successful, Mrs. Taylor, especially, winning the most enthusiastic applause for her rendering of a song by Glover. The attendance was scarcely as numerous as we could have desired; but as the merits of the Association become better known, there can be little doubt but that a liberal patronage will be extended to it.

BELFAST.—The last of the Monday Popular Concerts was given in the Ulster Hall, on the 14th ult., when Mr. Wm. Moss's glee party appeared for the first time at these performances. The hall was crowded in every part, including the orchestra. The glee selected were, "In the lonely vale of streams" (Calcott), "Ave Maria" (H. Smart), "The Lark" (Mendelssohn), and "Hail to the chief" (Bishop). The first and last were enthusiastically encored. It is hoped that the engagement of Mr. Moss's party will help to revive these weekly concerts next season. The band of the 15th Royal Irish was in attendance, conducted by Mr. C. Fitzpatrick. During the evening Mr. Alfred Collier played two selections on the grand organ.

BIRKENHEAD.—Mrs. Beesley, of Liverpool, gave a concert at the Music Hall, on the 23rd ult., assisted by Madame Florence Lancia, Mr. Edward De Jong, (solo flute), and M. E. Vieuxtemps (violinello). The programme comprised selections from Beethoven, Handel, Mozart, Weber, Haydn, Bellini, &c. Mrs. Beesley received much applause for her excellent performance of Beethoven's *Moonlight Sonata*, Madame Florence Lancia sang "Qui la voce," from *Puritani*, with much brilliancy, and was also highly successful in Weber's *Scena*, "Softly sighs," Mozart's "Vol che sapete," and Handel's "Let me wander." We regret that there was not a larger attendance.

BIRMINGHAM.—On Monday evening, the 21st February, Mr. W. Massfeld, jun., organist of the Baptist Mission Chapel, Warwick Street, delivered a very instructive lecture on "Music,"

accompanied with illustrations on the harmonium. The audience was large and appreciative. The lecturer was listened to with much attention, and frequently applauded. At the close a hearty and unanimous vote of thanks was passed to the lecturer, and also to the members of the choir for their gratuitous assistance.—The second concert in aid of the Postmen's Provident Society was given in the Fowen Hall on the 16th ult., before a numerous audience. The principal vocalists were Miss Edith Wynne, Madlle. Drasdil, Mr. W. H. Cummings, and Herr Carl Stepan. Miss Wynne was highly successful in the solo part of Mendelssohn's "Hear my prayer;" and Madlle. Drasdil's excellent contralto voice was heard to the utmost advantage in two songs, the second of which, "The Robin is weeping," was enthusiastically encored. Mr. Cummings and Herr Stepan also gained much applause in their vocal solos; the scena "Madamina," by the latter gentleman, being especially well given. Mr. Heap played Benedict's *Pianoforte Fantasia* on "Where the Bee sucks," and M. Sainton a violin solo, and with Mr. Heap, part of Beethoven's Op. 30, both artists being received with warm demonstrations of approval. The concert was in every respect thoroughly satisfactory.

BRADFORD.—The first concert of the Bradford Church Literary Institute Choir was given in the Ashley-street School Rooms, on Thursday the 24th February. The programme included Locke's music to *Macbeth*, and a selection of part-songs, glee, duets, and songs, which were sung in a very satisfactory manner by the members of the choir. The principal vocalists were Misses Watson, Blakey, Sewell, and Goode, and Messrs. Hartop, Taylor, Patterson, and Knowles. Mr. J. H. Rooks (professor of music and accompanist to the choir) presided at the pianoforte in a very efficient manner, and Mr. G. F. Sewell conducted with his usual ability. The concert was thoroughly successful.

BRIDEKIRK.—At the consecration of Bridekirk new parish church, a new organ, the gift of the children of the late Rev. Dr. Parkinson, Canon of Manchester, was inaugurated by P. T. Freeman, Esq., of Keswick. The instrument was built by Holt and Son, Edinburgh, has two manuals, and several stops of more than ordinary sweetness. Its general character was most favourably exhibited under the able treatment of the talented organist.

BRISTOL.—On the 11th ult., Mr. P. J. Smith celebrated the opening of his new pianoforte manufactory, in Park Row, by giving an entertainment to about 150 ladies and gentlemen, including the principal professors in the city and neighbourhood. A very excellent concert was the principal attraction of the evening; and after supper dancing was commenced, and continued with much spirit until a late hour. On the following evening the *employés* of the establishment were invited and liberally entertained.

BROMLEY.—The Lenten Concert of the Bromley Institute Choral Society took place on Tuesday the 8th ult., when Mendelssohn's Oratorio, *St. Paul*, was performed with much effect under the able direction of Mr. Walter Latter. The principal vocalists were Mrs. H. Spooner, Mrs. Arnard, Mr. T. Pearson, Mr. A. Bennett, and the Rev. O. Vignoles, all of whom acquitted themselves well in the arduous solo music entrusted to them. The choruses were given throughout with commendable care and precision, proving unquestionably the excellent result of Mr. Latter's energetic efforts in training the members of the choir. The accompanists were Mr. J. F. Meen (pianoforte), and Mr. Harrison (harmonium) whose efficient aid contributed materially to the success of the performance.

CAMBRIDGE.—The eighth meeting of the Amateur Orchestral Guild was held on the 22nd and 23rd February, when two very successful concerts were given for the benefit of Addenbrooke's Hospital and the building fund of a new church. The symphonies performed were Spohr's "Historical," and Haydn's "Oxford." The overtures "Der Schauspielerdirector," (Mozart), Op. 12, Spohr "Die Najadin," and "Die Waldnymph," (Bennett), "Abu Hassan," (Weber), "A Midsummer Night's Dream," (Mendelssohn), "King Stephen," (Beethoven), and "The Merry Wives of Windsor," (Nicolai). The vocal portion of the concerts was ably sustained by the Trinity College Musical Society, the whole being under the direction of Dr. Haking.—A concert of sacred and secular music, was given in the concert room of the Workmen's Hall, in aid of the institution, under the able conductorship of Mr. Walter J. Markley, organist of St. Paul's. The sacred music was greatly improved by the addition of a full string band, of which Mr. A. A. Hunt was leader. The first part commenced with Handel's "Occasional Overture," followed by Mr. W. J. Markley's anthem "Praise the Lord," which certainly reflects great credit on the composer. A short selection from the *Messiah* and *Eliphaz* was also given, concluding with the "Hallelujah" chorus, which was most effectively rendered. In the second part, Mr. A. A. Hunt's violin solo, and Mr. W. J. Markley's pianoforte solo elicited enthusiastic encores; and a similar compliment was gained for a song by Master Markley, a vocal duet, by Master Bond and Mr. D'Este, and a song by Mr. R. Wilby. The vocal music was sustained throughout by chorists and lay-clerks of the Collegiate chapel, with much precision.

COLNEBROOK.—An opening concert was given in the Public Rooms, on the 22nd February, under the patronage of Sir R. B. Harvey, Bart. The artists were Mrs. H. Barnby, Miss Maud Berkeley, Miss Lazarus, and Mr. O. Christian. The programme consisted of a selection of songs, instrumental solos, &c. One of the most effective pieces of the evening was a duet, "The Syren and the Friar," (Emanuel), sung with great effect by Mrs. Barnby and Mr. Christian. Miss Lazarus presided at the pianoforte.

DOUGLAS, ISLE OF MAN.—A very successful concert was given by Miss Wood's singing class, at the Victoria Hall on the 23rd ult., assisted by Mrs. Spittall, Miss Hutchinson, Messrs. Cutts and Kerruish. The whole of the part-music was most ably rendered; and the utmost credit is due to Miss Wood for the careful and artistic manner in which she has trained her pupils. The pieces were well selected; and, aided by the excellent voice of Miss Wood, they were highly effective with the audience, several being encored. Mrs. Spittall's solos were warmly and deservedly applauded; and Messrs. Cutts and Kerruish also contributed songs, which were most favourably received. Two pianoforte solos were brilliantly given by Miss Hutchinson, both of which were re-demanded. Miss Wood conducted the performance with her usual ability and judgment; and we are happy to say that the "Industrial Home for Destitute Children," for the benefit of which the concert was given, has received the large sum of £31.

DUBLIN.—The members of the St. Jude's Choral Union gave their first concert of the season in the Lecture Hall at South Richmond, on the 22nd February. The programme included amongst other compositions selections from Haydn's *Seasons*. The principal vocalists were Master Thos. Ashe (St. Patrick's Cathedral), Miss Cooke, Mr. Allen, Mr. Holmes, Mr. Wade, and Mr. Dyas. Much of the success of the performance was owing to Mr. R. Mac-lagan, who conducted with his usual ability.

EDINBURGH.—The annual concert of the University Musical Society was held in the Music Hall on the 18th ult. There was, as on former occasions, a chorus of past and present students, numbering about sixty; and the orchestra consisted of amateurs, chiefly from the St. Cecilia Society, and of wind instrument players from the band of the 17th Lancers, the conductor being Mr. Adam Hamilton. A feature in the programme was a march and chorus "Abendscene," by K. Appel, scored especially for this concert by the composer, which was well given, and elicited much applause. The playing of the orchestra in Mozart's E flat Symphony showed a marked improvement upon the performances of former years; and two overtures were also highly effective. Dr. Hamilton and Mr. Makgill were well received in their vocal solos; and two amateurs also produced a marked impression, both by the excellence of their voices and the style of their vocalisation. The solo singers had the advantage of Professor Oakeley as accompanist; and a great attraction in the concert was the Professor's pianoforte pieces, Book 3, No. 1, and Book 4, No. 3 of Mendelssohn's "Lieder ohne worte," both of which were played with good expression and executive power. The choral music—including the "Students' Song," composed by Professor Oakeley for last year's concert—was given with much taste and precision. On the 24th ult., Professor Oakeley gave a selection of organ music in the Music Class-Room, the interest of the performance being much enhanced by some very excellent prefatory remarks, those especially upon Bach being in the highest degree instructive to students. The programme contained a most judicious selection of classical compositions, and included some of Bach's organ preludes on Chorales, an organ Fantasia in C minor, by the late Adolph Hesse, and the Funeral March from Beethoven's Piano-forte Sonata in A flat, selected as a tribute of respect to the memory of Moscheles, of whom Professor Oakeley learned the Sonata at Leipzig.

FRODSHAM.—The members of the Parish Church Choir, assisted by Miss Winward, of Manchester; Mrs. Hammersly, Miss Roberts, and Miss Atkinson, of Cleckheaton; and Miss Latham, of Frodsham, gave their annual concert in the Town Hall, on Thursday evening, the 19th ult., to a large and influential audience. The programme consisted of a well-selected number of glees, part-songs, duets, and ballads. Mrs. Atkinson accompanied on the pianoforte with excellent taste, and Mr. Riley, the organist, conducted.

GLASGOW.—A sacred and miscellaneous concert was given in the Queen's Rooms on the 10th ult., by Mr. Montague Smith, the organist of St. Silas Church. Mr. Smith, who conducted, took the opportunity of introducing to the Glasgow public his sacred Cantata, "By the Waters of Babylon," the solo and quartet parts in which were taken by Miss Cole, Miss Robertson, Mr. Kerr Gedge, and Mr. W. Smith, all of whom acquitted themselves with much credit. The Cantata was a decided success; and much praise is awarded to the composition by the local press. The second and third parts of the concert were miscellaneous. The hall was filled by a fashionable audience.

GLOUCESTER.—On the 22nd ult., the Choral Society gave an excellent performance of Sullivan's *Prophetic Song*, and Mozart's *Twelfth Mass*. Mr. J. A. Matthews presided at the organ, and Mr. John Hunt was the conductor. The principal singers were Miss Clelland, of Manchester, Mrs. Whitaker, Mr. Thos. Hunt, of the Chapel Royal, Windsor, and Mr. Brandon.

GREENFORD, NEAR HANWELL.—A very neat organ, from the firm of C. Allen and Co., Euston-road, has recently been fixed in the old church at Greenford, so memorable for its historic connection with the times of the Commonwealth, it having stood unaltered since the days of Cromwell. The service took place on Sunday, 27th February, when the Rev. A. W. Lane preached a most interesting sermon. The organ is of a Gothic style, with a pleasing combination of the antique and modern—the front pipes being open diapason with C.C. for the centre pipe. The service was highly satisfactory in every respect.

GUILDFORD.—Under the auspices of the Guildford Institute, Mr. Frederick Chatterton, assisted by Miss Kate Lester, lately gave, in the Large Western Hall, his new Harp Recital, entitled

"Prince Charlie's Adventures in Scotland." Mr. Chatterton in some brief introductory remarks, at once enlisted the interest of his audience in the Jacobite relics he was about to illustrate. The Harp solos comprised "Prince Charlie's Voyage to Scotland," "The March of the Clans," "Homage to Prince Charlie," and "Prince Charlie's adieu to Scotland." Miss Lester's songs included "O'er the water to Charlie," "Within a mile of Edinboro' Town," "Weel may the keel row," and "Flora Macdonald's Lament." She had the honour of being encored three times. This was altogether one of the most agreeable of the pleasing entertainments provided by the Institute.

HASTINGS.—Two excellent concerts were given here on February 24th, in aid of the Choir Benevolent Fund, under the direction of Mr. Shourbridge. The choir numbered about 20 voices, principally selected from St. Paul's Cathedral, Westminster Abbey, Windsor, and Eton, assisted by Miss Blanche Reeves, and Miss Lucy Franklin. The morning performance consisted of a selection of sacred music, and included Greene's "God is our hope and strength;" "Hear my prayer," (Mendelssohn), sung by Miss Blanche Reeves with great feeling; duet, "Quis est homo," (Rossini), "In native worth" (Haydn), sung by Mr. K. Mason; "O rest in the Lord" (Mendelssohn), Miss L. Franklin; "The Wilderness" (Goss), "O sing unto the Lord" (Purcell), "With verdure clad" (Haydn), sung by Miss B. Reeves; "The Lord is a Man of War," (Handel), sung by Messrs. Christian and Briggs; "O come every one that thirsteth" (Mendelssohn), &c. The evening's performance comprised a selection of glees, madrigals, songs, part-songs, &c. Mr. W. H. Thomas was solo pianist. Both concerts were well attended.

HEREFORD.—An amateur concert was given in the Shire Hall, on the 25th of February, in aid of the funds of the Herefordshire Rifle Volunteers, under distinguished patronage. The room was tastefully decorated with the flags and rifles of the companies. The band and chorus numbered more than 80, and under the able conductorship of Mr. Townsend Smith performed several pieces, amongst the most successful of which was Mendelssohn's "Wedding March." The principal vocalists were Miss Huntingford, the Misses Broad, Miss Thompson; Reva. W. D. V. Duncombe, J. Goss, A. Robinson, A. G. Chapel, J. Taylor; Messrs. Swire, Everett, and Bradley. The two part-songs, "The young musicians," and "Sigh no more, ladies," were admirably sung by male voices. Miss Huntingford was very successful in two solos, and Mr. A. Robinson equally so in "Hark the Bells," (Smart). Two instrumental pieces by Mrs. Giles (pianoforte), and Mr. Squire (violin), were also much applauded. The room was crowded, and a large sum collected.

HIGH WYCOMBE.—A concert of sacred music was given in the Town Hall, on Monday the 7th ult., by the choir of Wesley Chapel, assisted by a few friends. The programme contained selections from the compositions of Handel and Haydn. The solos were fairly sung, and the choruses were given with much spirit and decision. Mr. J. Finch conducted, and Mr. Ward presided at the pianoforte.

HOLLINWOOD, NEAR MANCHESTER.—On Monday evening, the 25th February, Handel's *Messiah* was given at the School-room, Bourne-street, under distinguished patronage, the band and chorus numbering about 100 performers. The principal vocalists were Miss Clelland, Miss Harlowe, Mr. Dumville, and Mr. Clayton. Mr. Heaton conducted. The performance was highly successful. The proceeds of the concert are to be applied to the establishment of a Musical Society.

HOLTHEAD.—A successful performance was lately given in connection with the Mutual Improvement Society, in the Holthead general Sunday School. The programme comprised selections from Handel's *Dettingen Te Deum*, and Haydn's oratorio, the *Creation*. The band and chorus consisted of sixty of the best singers from Golear, Slathwaite, Marsden, Meltham, Linthwaite, and Netherton. The solo vocalists were Mrs. Lunn, Mrs. Dyson, Mrs. Preston, Mrs. Sutcliffe, Messrs. W. Taylor, H. Wood, R. Stead, S. Whitman, W. Eastwood, L. Creaser, and Gledhill. Mr. G. Carter was leader of the band; and Mr. J. E. Pearson conducted with great efficiency. The following choruses were rendered with much effect: "O Lord in Thee," "Marvellous work," "The Heavens are telling," and "Achieved is the glorious work." The attendance was good, though the room was not crowded.

LAUNCESTON.—On the 28th February, the Rev. S. Childs Clarke, Vicar of St. Thomas, lectured on the life and writings of Sir Henry Rowley Bishop. The choir of his church, assisted by amateurs, gave sixteen illustrations, consisting of overtures, glees, songs, &c.; the glees being accompanied by an orchestra. His lecturer spoke highly of the dignity of the art; and expressed his obligation to Mr. G. A. Macfarren for the information he derived from his papers published in the *Musical Times*, in 1864. The Rev. G. B. Gibbons proposed a cordial vote of thanks to the lecturer, and to all the performers, including Miss Clarke, who ably presided at the piano. He also fully endorsed the lecturer's views of the humanizing effects of the art; and said that it ought to be taught in all schools.

LIVERPOOL.—The third subscription concert of the Philharmonic Society for the present season took place on the 1st ult. The principal artists engaged were Miss Katherine Poyntz, and Madame Salnton-Dolby. The audience, however, received on their assembling, the disappointing intelligence that the last named lady was prevented by serious indisposition from fulfilling her engagement. Miss Katherine Poyntz very kindly added a song to those for which

she was announced in the programme, and her fresh voice and excellent style procured for her a warm welcome. The chief instrumental piece of the concert was Spohr's Symphony in C minor (No. 5), which was well played, and much admired. Schubert's fine overture to *Rosamunde* was also very successful; and Weber's *Euryanthe* overture was brilliantly performed. Gounod's "Meditation" on Bach's Prelude (performed on organ, pianoforte, and violin), was, as usual, encored. A portion of Beethoven's Septuor was given; and, although it was excellently played, we must protest against such partition, however charming even a "portion" may be. Meyerbeer's "Marche aux Flambeaux" in C major, (composed on the occasion of the marriage of the English Princess Royal), brought the concert to a successful conclusion.—THE fourth subscription concert of the Philharmonic Society was one of particular excellence, both in selection and performance. The principal artists were Miss Edith Wynne, Madame Patey, Mr. Cummings, and Mr. Maybrick. The programme commenced with Sullivan's overture, "In Memoriam," which went very well, and was much applauded. This was followed by *The Prodigal Son*, both works being conducted by the composer. The audience would willingly have encored more than one of the numbers, but the unaccompanied quartet was the only piece which was repeated. The second part of the concert was opened by Spohr's overture to the "Last Judgment," then came Mendelssohn's hymn and chorus "Hear my prayer," the solo of which was finely sung by Miss Edith Wynne. Spohr's cantata, "God, Thou art great," and the "War March of the Priests," in *Adelle* were the closing works of a most admirable performance.—THE third of the series of four performances on the plan of the London "Monday Popular Concerts" was given at the Philharmonic Hall, on the 9th ult., with much success. The executants were Madame Schumann (pianoforte), Heren Joachim, and L. Ries, Mr. Zerlini, and Signor Platti, for the stringed quartet, and Miss Edith Wynne, vocalist. The programme included Mendelssohn's Quartet for strings in E flat (Op. 12); song, "Rose softly blooming," (Spohr), Ciaccona in G minor, violin, with pianoforte accompaniment (Vitali), finely played by Herr Joachim; song, "I know a song" (Benedict), "Andante Splanato" (Chopin), and Scherzo in E minor (Mendelssohn), most characteristically rendered by Madame Schumann; stringed quartet in F major (Haydn); songs, "Whither" and "The Question," Schubert, and the grand quintet for pianoforte, and stringed quartet in E flat major, Op. 44 (Schumann), which went to perfection. The hall was crowded, and the applause most enthusiastic.

MELBOURNE.—Operatic performances, under the direction of Messrs. Lyster and Smith, have been given here with a very excellent company. The prospectus announces that several operas new to the Colonies are to be presented during the season, which extends over nine weeks from the 5th February. Herr Siede is musical conductor, and Mr. Perraton chorus-master.

MERTHYR.—A very attractive amateur concert was given, on the 3rd ult., at the Temperance Hall, before a large audience. Several choral pieces—amongst which were Mendelssohn's "Vintage song," Sullivan's "O, hush thee my babe," and a "Swabian Volkslied"—were excellently sung, under the able direction of Mr. Lawrence, to whom in a great measure the success of the concert was due. A number of solos were also given with much effect during the evening, and some instrumental pieces were most efficiently rendered, a pianoforte solo by Miss Fowier, being received with well deserved applause.

NORWICH.—On Wednesday evening, the 23rd February, Mr. H. W. Kingston Rudd gave a pianoforte recital at Mr. Norver's Room, before a large and most appreciative audience. The programme included Beethoven's Sonata in A flat major (Op. 26), Weber's brilliant Rondo (Op. 62) one of Handel's Harpsichord lessons, and some lighter pieces, in all of which, according to the local papers, Mr. Rudd displayed talents of a very high order. The concert-giver was assisted by several vocalists from the Amateur Society.

NOTTINGHAM.—The Rev. Sir Frederick A. Gore Onseley, Bart., Professor of Music in the University of Oxford, delivered a lecture on "Madrigals" at the Mechanics' Hall, on the 10th ult., under the auspices of the Nottingham Literary and Philosophical Society. There was a large attendance. The orchestra was occupied by a very able choir, under the direction of Mr. Sheldermine, which illustrated the lecture by singing some of the finest madrigals in excellent style. Sir Frederick, who was warmly received, said that a madrigal was a musical composition of a very high order, and deserving of much attention and study. It was purely vocal, and generally unaided by instruments of any kind. As to the form of a madrigal, it was difficult to lay down any rule, it being sometimes divided into two portions, and sometimes the music was simply repeated, though usually they consisted of only one movement, going evenly on to the end. The origin and development of the madrigal school was a subject of no small interest, and might exercise a very powerful influence on the formation of the English national style, both in secular music and the music of the sanctuary. The first introduction of madrigals to set music in this country was in 1588, when a collection was published, the second part of which made its appearance in 1597; though a great deal of the music connected with the monasteries of England was ruthlessly destroyed at the time of the destruction of the monasteries at the Reformation. The lecturer then ably enlarged upon the merits of the great madrigal writers, both in England and abroad; and especially praised Beersall, as one of the most successful modern composers who had imitated the style of the old masters of this school. The whole of the lecture was listened to by a large audience with the utmost interest.—At the Saturday Popular Concerts, given in con-

nection with the Nottingham Mechanics' Institution, a very agreeable variation from the ordinary attraction was made on the 12th ult., by the engagement of the blind chorists from the Midland Institution. This choir, which owes its present state of efficiency to the careful training of Mr. F. M. Ward, gave a selection of part-songs and glees with excellent effect, and also sang the choral portion of Mendelssohn's "Hear my prayer," so well as to elicit the most enthusiastic applause. The solo vocalists were Miss M. A. Armitage, Mr. W. Locke, and Mr. T. Gibson; and Mr. F. M. Ward presided at the pianoforte.

PAISLEY.—A sacred concert in the Abbey was given on the 24th February, by the Paisley Tonic Sol-fa Institute. The performance consisted of Dr. Sterndale Bennett's Cantata, *The Woman of Samaria*, and Romberg's Cantata, *The Harmony of the Spheres*. The principal vocalists were Miss Jessie Blair, Mr. John Murray, and Mr. Duncan Smyth. In every respect the execution of these works reflected the highest credit upon the Society; and the effect upon the audience was proved by the Quartet "God is a Spirit," from Dr. Bennett's Cantata, having been most enthusiastically applauded, although any such demonstration had been strictly forbidden. Mr. Montague Smyth was accompanist, and Mr. John A. Brown, conductor.

READING.—Mr. W. H. Birch's two Operettas, *The Merrie Men of Sherwood Forest*, and *Katrine* were performed in the Assembly Rooms, on the 23rd Feb., by the Reading Choral Union, the band and chorus numbering upwards of 80 performers, under the able direction of the composer. Miss Sykes, Miss F. Danielson, and Messrs. Smith, Mellor, Fox, and Christian were the principal artists. Miss Sykes, as Maid Marian, Mr. Mellor, as Robin Hood, and Mr. Christian as Friar Tuck and Will Scarlett were very successful; Miss Danielson was exceedingly well received in *Katrine*. The well-filled room and frequent applause must have been gratifying to the composer.

ROCHDALE.—On the 10th ult., Handel's oratorio, *Judas Maccabaeus*, was performed in the Public Hall, Ballie Street, under the auspices of the Rochdale Choral Union. The vocalists were Miss Clelland, Miss Tomlinson, Mr. N. Dumville, and Mr. W. Roscoe. Miss Clelland possesses a voice of good power and compass, and she was highly successful in all the solos allotted to her. Miss Tomlinson, Mr. Dumville, and Mr. Roscoe were also well received, the latter gentleman especially so in the air "Arm, arm ye brave." The choruses were on the whole excellently given. Mr. T. Shaw was leader, and Mr. Lofthouse, as conductor, displayed considerable ability.

SLOUGH.—On Tuesday, the 8th ult., a concert was given at the Herschel-street School-room, in aid of the benevolent fund of the Loyal Herschel Lodge of Odd Fellows. The programme was successfully executed by the following artists,—Miss Julia Sydney, Miss Colish, Mr. Wood, and Mr. Elmore, vocalists; and Herr Grace and Mr. Van Noorden, instrumentalists; conductor, Mr. Van Noorden.

SOUTH SHIELDS.—The North-East Foundry Glee Club gave its annual concert in the New Theatre Royal, on Tuesday evening, the 8th ult., before a large audience. The programme included Schumann's "Gipsy Life," Locke's music to *Macbeth*, "From Oberon, &c." The singing of Messrs. Winward, Blythe, and the Misses Isabella Wood, Bell, and Lawson, deserves especial mention; and the pianoforte playing of Miss Cussons (a very young and clever pupil of Mr. Mason), was highly successful. The proceeds of the concert were given to the Ingham Infirmary. Under the able instruction of their conductor, Mr. W. Mason, the members of this class have attained a commendable degree of efficiency, which must be highly gratifying to W. Black, Esq., the Patron of the Club.

STAFFORD.—A successful concert was given by Mr. Edwin Shargool in the Shire Hall on the evening of Tuesday, 22nd ult. The artists engaged were Madame Rudersdorff, Madlle. Drasdil, Mr. Montem Smith and Herr Carl Stepan, vocalists; and Mr. Charles Swinnerton Heap, pianist. Madame Rudersdorff met with a flattering reception, and sang throughout the evening with her accustomed excellence. Madlle. Drasdil's fine contralto voice was well displayed in both songs and concerted pieces; Mr. Montem Smith (an established favourite here), sang with his usual effect, and was warmly applauded; and Herr Carl Stepan was highly successful in "Oh, ruddier than the cherry," receiving later in the evening an encore for V. Wallace's "Bellringer." Mr. C. S. Heap accompanied with much taste, and his solos were enthusiastically received. There was a large and fashionable audience.

TAMWORTH.—A concert in connection with the Penny Readings was given on the 1st ult., in the Town Hall, by Mr. Creswell, the church organist, assisted by his choir, Mr. Pearce (organist of St. Paul's, Birmingham), and several Birmingham amateurs. The first part consisted of selections from the *Messiah*, in which the various solo and choral parts were exceedingly well rendered. Mrs. Cocker gave the whole of the soprano music with much taste and feeling. Mr. Cope showed himself an accomplished amateur. Mr. Entwistle possesses an excellent alto voice, and was very effective in the songs allotted to him. Of the choir, too much cannot be said in praise. The second part included a quartet by Reissiger, for violin, viola, violoncello, and piano, performed by Messrs. Cocker, Grimmer, Roden, and Pearce in a creditable manner; and a duet for piano and violin, by Messrs. Pearce and Cocker, which was encored. The songs and part-songs were all well sung, and the entire concert gave great satisfaction to a crowded audience. Mr. Pearce conducted the band and chorus in the *Messiah*, with

Creswell at the harmonium, and the Rev. J. Dean at the pianoforte.

TEIGNMOUTH.—Mr. Birch's Operetta *The Merrie Men of Sherwood Forest*, was given at the Assembly Rooms on the 24th February, by a party of amateurs, principally members of the Teignmouth Philharmonic Society, and was attended with well-deserved success. The whole of the solo parts were well filled; and the choruses (which were sung by members of the Philharmonic Society) were given with much effect. The orchestra was selected from the 3rd Devon Volunteer Artillery Band; Miss Linter presided at the pianoforte, and Mr. Birch officiated as conductor. At the close of the performance, an announcement was made that the Operetta would be repeated the next evening.

TOTTENHAM.—A concert was given on the 18th ult. by members of St. Paul's Choir, of this parish, and other friends (in aid of the Church repairing fund), under the direction of Mr. H. N. Graves. The following glees were sung, viz., "Chloe and Corinna," "Once upon my cheek," "Haste thee nymph," "The dawn of day," "My lady is so wondrous fair," and the "Carnovale," all of which appeared to give satisfaction. Miss Fanny Danielson, Mrs. Wilkinson, Miss Marion Severn, and Mr. White were highly effective in their vocal solos, several encores being demanded and responded to. The duets, &c., were sung by Mrs. H. N. Graves, and Mrs. Wilkinson, and Messrs. White, Waud, F. C. Graves, and Baker, with much taste. The hall was densely crowded; and the concert proved a great success, about £30 being realized for the fund.

TRAMERE.—On Friday evening, the 25th February, a concert was given at the new Drill Hall, in connection with the 20th C.R.V. The artists were Mrs. Billine Porter, Miss K. Devine, Mr. J. P. Willey, Mr. J. P. Paytie, and Mr. T. J. Hughes; in addition to which the ladies and gentlemen forming the choral section of the company contributed greatly to the success of the programme. Mrs. Porter sang with great taste and was warmly applauded, and Miss Devine, who is a young singer, also appeared to give satisfaction. Mr. J. P. Willey is an old Birmingham favourite and was well received, as also was Mr. T. J. Hughes, who was cordially encored; a similar compliment being paid to Messrs. Hirst, Curwell, and two other gentlemen, who sang a glee very well. The choruses were given with much effect. Mr. Sheaf presided at the pianoforte, and Mr. G. J. Hirst conducted.

TRURO.—On the 7th ult., a rehearsal of Barnett's Cantata, *The Ancient Mariner*, was given by the Truro Choral Society. The soloists were Miss R. F. Barber Brown, Miss M. Gilbert, Mrs. Pearce, and Messrs. Bullie and Brookenshire, the whole of whom acquitted themselves admirably in the parts allotted to them. The choruses were very correctly given by a selected choir of 40 voices. As a second part some operatic choruses by Rossini and Donizetti were given. Mrs. Carter presided at the harmonium and Miss Carlyn at the piano; Mr. Trembath, Mus. Bac., Oxon., conducting.

ULEY.—On Tuesday evening, the 22nd February, a Village Concert was given in the National School Room, under distinguished patronage, the object of the performance being to increase the funds for a new organ in the parish church. In the sacred part of the programme Mr. T. T. Vizard sang the recitative, "Comfort ye my people," with much effect. Mrs. Graham in "Consider the Lilies," was encored, and the anthem "O taste and see," by Goss, was effectively rendered by the choir. In the secular part "Home, sweet home," was well played on the pianoforte by Mrs. B. C. Browne, and encored. This was followed by several solos and part-songs, all of which were highly successful. Mr. B. W. Leach (choirmaster) was the conductor, and Mrs. K. Cornish presided at the pianoforte. The room was crowded. The sum of £10 has been added to the funds for the new organ, making the amount hitherto collected £150. Mr. W. G. Wovies, of Bristol, is the organ builder.

WATERLOO, LIVERPOOL.—The re-opening of the organ at St. John's Church, which, besides having been enlarged and improved, has been removed from the gallery to the chancel, took place on the 23rd February. The organ is a fine instrument, by Messrs. Bishop and Stow, London; and its capabilities were well displayed by Mr. J. J. Monk, who presided. The choir was reinforced by volunteers from Seaford, Crosby, and Liverpool; and their singing on the whole was highly creditable. The Psalms of the day were rendered with much expression; and the "Cantate" and "Deus," from Mr. Best's Service in F, were almost faultlessly sung. Mr. Hiles's anthem (which gained the prize at the College of Organists), "O give thanks," was also, with some exceptions, effectively given. The hymn which commenced the service was A. S. Sullivan's "The Son of God goes forth to war," (from the third edition of the *Supplemental Hymn Book*) to an arrangement of St. Anne's tune, by Sullivan. An eloquent and most appropriate sermon was preached by Dr. Clarke, of Southampton.

WELLINGTON.—A concert was given in the large room on Wednesday evening, the 16th ult. The artists engaged for the occasion were Misses Emma and Annie Lambert; Mr. Lambert and Mr. David Lambert, of the Durham Cathedral Choir; and Mr. John Lambert, with Miss Fannie Lambert as solo pianist. The programme consisted of sacred and secular music. The first part included Rossini's prayer from *Mosé in Egitto*, and other concerted pieces; as well as the following solos, "But thou didst not leave," (Messiah), Miss Annie Lambert; "Come unto me," Miss Emma Lambert; "Now heaven," (Oratorio) Mr. D. Lambert; "Jacob's bereavement," (Topcliffe) Mr. Lambert; and "Honour and arms," (Sampson) Mr. John Lambert. Encores were awarded to all the

singers, and the same compliment was accorded to Miss Fannie Lambert for a piano solo. The room was crowded.

WELSHPOOL.—A testimonial, consisting of a handsome silver tea and coffee service, and other silver articles, was lately presented to Dr. Sloman, at the Grand Jury Room, in the Town Hall. The Rev. J. E. Hill, on behalf of the friends and late pupils of Dr. Sloman, was selected to present the gift; and, in a neat and suitable speech, he paid a graceful tribute to the talent and zeal which had been displayed on all occasions by their late organist, who was now retiring from the post which he had so long and honourably occupied to one which might afford a wider scope for his exertions at Scarborough. Dr. Sloman, in a few appropriate words, expressed his gratification at the honour which had been conferred upon him; and, after a vote of thanks to the Mayor, who presided, the meeting separated. The coffee-pot bears the following inscription, "Presented to Robert Sloman, Mus. Doc., by some of his friends and pupils, on his leaving Welshpool. Christmas, 1869."

WINDSOR.—On Tuesday evening, February 22nd, a concert was given by the Windsor and Eton Amateur Madrigal Society, in the admirably-constructed middle-class school, established by the Rev. Stephen Hawtrej. The performance commenced with the madrigal "Flora gave me fairest flowers," and in the first part the greatest success was the madrigal "Sweet honey-sucking bees," which was rendered with much precision and taste, the words, "Ah! then you die," being especially effective. The part-song, "In this hour of softened splendour," was so admirably given that the audience demanded an encore. Much praise must be given to the *moreaux* from Mendelssohn; and the part-song by Walter Macfarren, "You stole my love," which concluded the concert. It is impossible not to mention that the success of this Society, which numbers upwards of ninety performing members, is mainly due to the Rev. W. H. Bliss, the honorary secretary, and to Dr. Elvey, the talented organist of St. George's, who kindly conducted. On St. David's Day, the Windsor and Eton Amateur Choral Society, gave Handel's Oratorio *Israel in Egypt* at St. Mark's School, the choirs of St. George's Chapel and Eton College consenting to occupy subordinate positions in the choruses in order to render the work more effective. The opening recitative was preceded by an introductory symphony composed by Dr. Elvey, we believe, for a portion of his musical degree. The recitative was well declaimed by the Rev. H. Snow. The Hon. Mrs. Ponsonby gave the mezzo-soprano airs, "Their land brought forth frogs," and "Thou shalt bring them in," in a most satisfactory manner. The difficult duet, "The Lord is my strength," was excellently sung by the Misses Montessor; and "The Lord is a Man of War," in the hands of the Rev. W. H. Bliss and Mr. Chignell, one of the assistant-masters of Eton, was an excellent specimen of amateur singing. The trying tenor air, "The enemy said," was so well sung by Mr. Brennan that he was greeted with hearty applause. The music of Miriam was sung in a musician-like manner by the Hon. Mrs. Wellesley. The instrumental performers included some members of her Majesty's private band, some gentlemen of the Civil Service band, and a portion of the Royal Horse Guards (Blue), in addition to local performers, led by Mr. G. A. Griesbach. Dr. Hayne assisted at the harmonium. Dr. Elvey conducted, and must have been gratified at the result of his labours. The orchestra was enlarged by the addition of two wings, and was fully occupied by upwards of 200 performers. The National Anthem was sung at the close by the Hon. Mrs. Wellesley and full chorus.

WORKING.—A musical entertainment was given at St. John's schoolroom, on Tuesday, the 22nd ult., when an excellently arranged programme was performed. Amongst the Part-songs, special mention must be made of Barnby's "Sweet and low," which was exceedingly well rendered by the choir. Sterndale Bennett's Trio from *The May Queen*, was carefully sung by Mrs. Weller, Mr. A. W. Constantine, and Mr. Weller; and Miss Russell gave two songs, "Should he upbraid," and Ganz's "Nightingale's Trill" with much success. Mr. A. W. Constantine was an efficient accompanist.

WORKINGHAM.—A concert was given by the choir of St. Paul's Church, on the 28th February, with much success. The spacious school rooms, which were tastefully decorated for the occasion were completely filled. The members of the choir sang with great taste and precision throughout the evening, proving the amount of pains which had been taken in their training. Of the vocal solos "Who may abide," sung by Rev. G. Robinson; "King Storm," sung by Mr. Jameson; "Evening is fading," sung by Mr. Hayward; and "Birds in the night," by Miss Cowan, were the most effective; Barnett's vocal trio "Sea flowers," was carefully rendered by three of the choir boys, and re-demanded. Meyerbeer's march from *Le Prophète*, with full orchestral accompaniment, was well played, and a Fantasia from *Oberon*, was successfully given on the pianoforte. At the close the rector, Rev. J. T. Brown, thanked the choir and their friends for their able assistance, and the Rev. T. P. Brandram for his skilful accompaniments, and Mr. Jameson, for the able manner in which he conducted the choir.

ORGAN APPOINTMENTS.—Mr R. T. Haughton to the Congregational Church, Kentish Town.—Mr. John Septimus Dickinson, Organist and Choirmaster to St. Peter's Church, Central Harrogate.—Mr. David Beardwell, to All Saints (English Church), Dresden.

CHOIR APPOINTMENTS.—Mr. John Williams, Tenor, to the Church of St. Andrew, Wells-street.—Mr. Joseph Dickinson, Tenor, and Mr. George Burgess, Alto, to Christ Church Choir, High Harrogate, Yorkshire.

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